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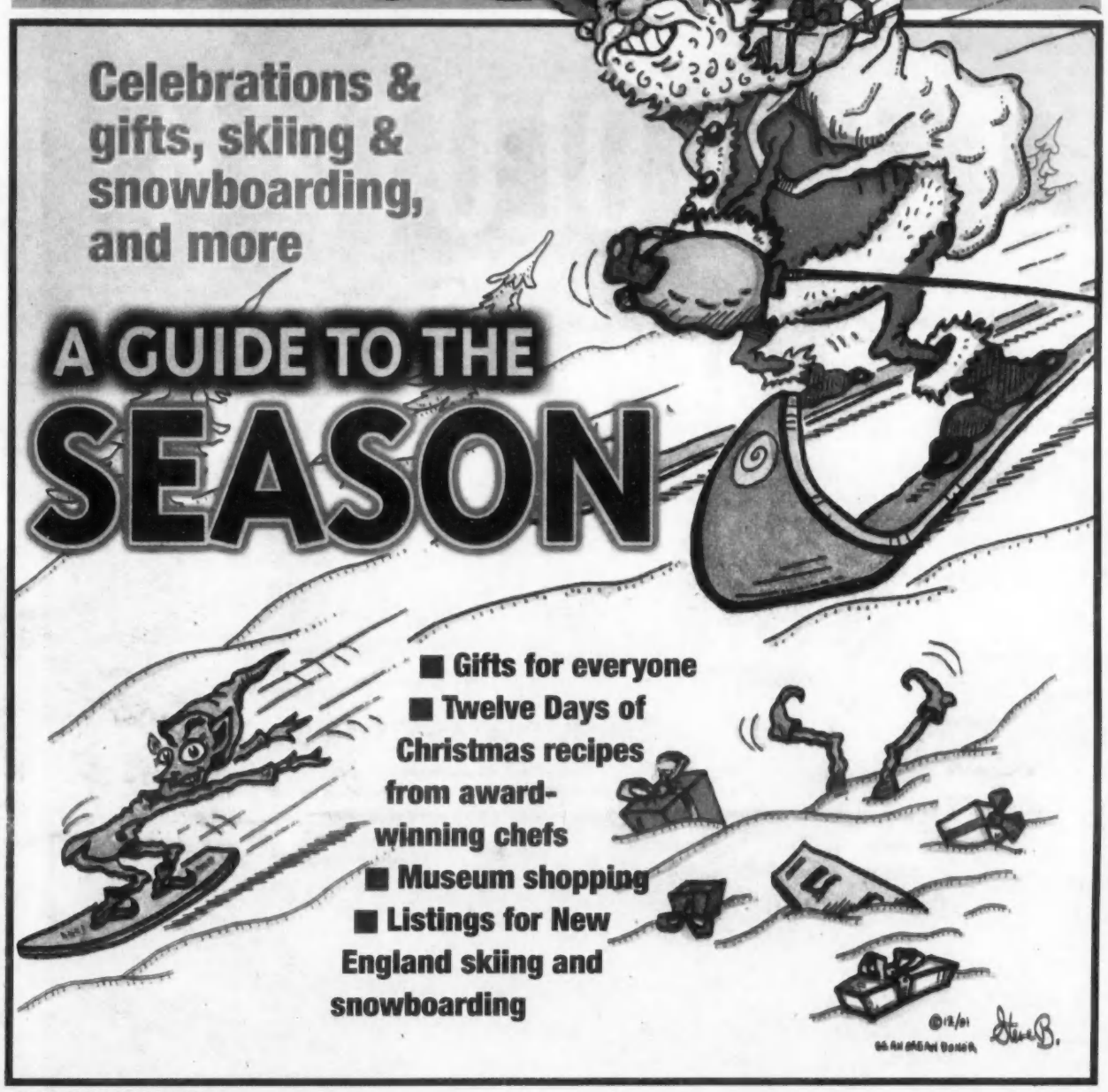

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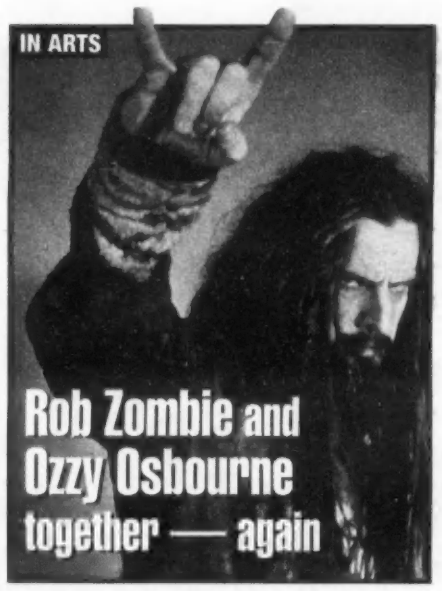


IN ARTS

Rob Zombie and Ozzy Osbourne together — again

CURVE BALLS

Inside baseball

The sale of the Red Sox is a closely held game of money, media, and influence. Who loses? Us, of course.

BY DAN KENNEDY AND SETH GITELL

THE TIME WILL come when John Harrington steps up to the microphone and announces the next owner of the Boston Red Sox. It could happen in hours, days, weeks, or months, but it will happen. Everything else — all of it — is mere speculation. "I honest-to-God don't think John Harrington knows who he's selling to right now," says one knowledgeable observer.

But if the winner of this high-stakes sweepstakes has yet to be named, it's already clear who the loser will be. Us. Us as in baseball fans. Us as in taxpaying citizens. Us as in ordinary people who occasionally enjoy the simple pleasure of attending a game at the ballpark or tuning in the Sox on TV without having to pay through the nose.

What's going on now — the bids, the counter-bids, the leaks, and the whispers — isn't about baseball at all. Rather, it's about what really matters in this game: money, media, and influence. Add more than the usual dollop of such locally grown specialties as connections, resentment, and revenge, and you've got a classic Boston story that's almost certain to close with an ugly final chapter.

For the past week, much of the news has been about Charles Dolan, the cable-television mogul reportedly prepared to fork over as much as $650 million for the Red Sox, their 80 percent share in the New England Sports Network (NESN), and Fenway Park. That right there should have served as a wake-up call that this is about many things other than fun and games.

See **RED SOX,** *page 18*

WHO KNEW?

Prophets of doom

Jihad terrorists surprised America on September 11, but apparently more than one astrologer saw it coming

BY CHRIS WRIGHT

WHEN THE FIRST plane struck the World Trade Center at 8:48 a.m. on Tuesday, September 11, President Bush was in Florida, lecturing a classroom of second-graders about the importance of reading skills. What was meant to be a run-of-the-mill photo op produced one of the more telling photographs of that awful day. In it, White House chief of staff Andrew Card is bending down to deliver the news that a second plane had thundered into the second tower. You can see the shock, the dread, on Bush's face. And who can blame him? America had just been wrenched from a sunny weekday morning into a cataclysmic war, and it seemed no one was prepared for such an event — not the CIA, not the FBI, not the State Department, and certainly not the president himself.

"I'm trying to absorb that knowledge," Bush said, recalling the moment in a recent *Newsweek* interview. "I'm the president, and the country has just come under attack."

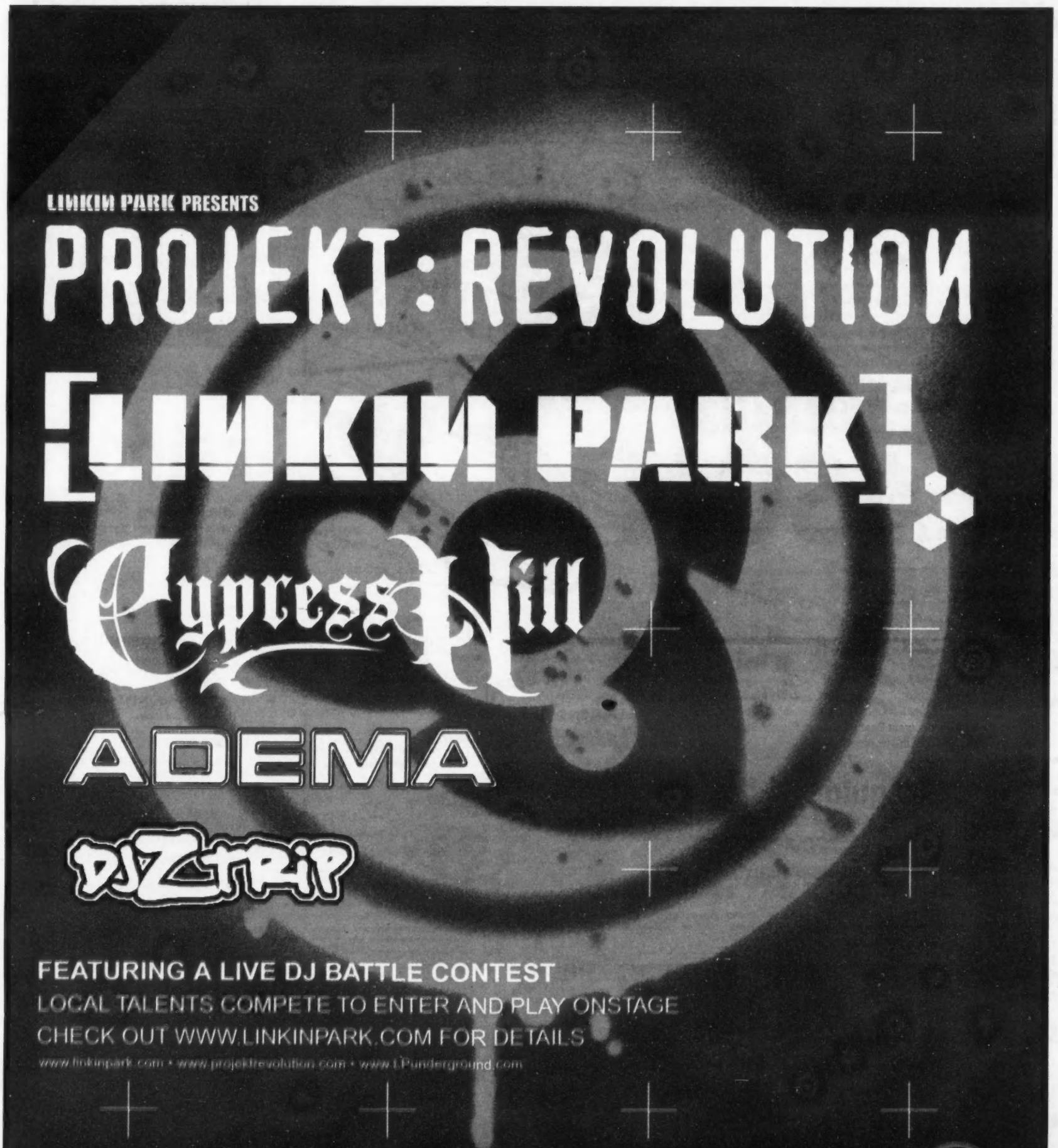
Not everybody, however, was as flabbergasted by the news as the president. In fact, there were a few Americans who responded to the terrorist attacks with a resounding "Told you so."

In June 2000, Lynne Palmer, a 69-year-old Las Vegas resident, published her *Astrological Almanac for 2001* (Star Bright Publishers). On page 95 of the book, buried among advice on the best days to go to the movies and worst days to lend people

See **STAR WARS,** *page 34*

South End shootout

See "Urban Eye," page 9



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"In June 2000, Lynne Palmer, a 69-year-old Las Vegas resident, published her *Astrological Almanac for 2001*. On page 95 of the book, buried among advice on the best days to go to the movies and worst days to lend people money, Palmer had written, in an odd combination of the obvious and the prophetic: 'Avoid terrorist attacks on September 11, 2001.' "

— Chris Wright, News and Features, page 1

THE BOSTON PHOENIX
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December 14, 2001

next week In Features, goofing around with Jimmy Tingle.

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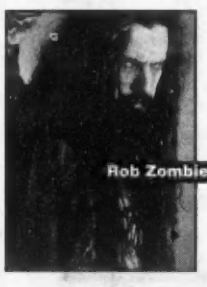
Michael Gira, 8 Days a Week p. 1

Our "Pick of the Week" is former Swans guy Michael Gira playing a gig with his Angels of Light; in "State of the Art," Michael Endelman talks to Guru about the rapper's return to Boston; in "Next Weekend," Carly Carioli catches up with upscale busker Mary Lou Lord; Matthew Shipp headlines a "Piano Weekend" at the ICA; Juliana Hatfield headlines a benefit for the homeless at 608; Cambridge comedian and filmmaker Kim Davis plays the Lizard Lounge; the expertly named Gaza Strippers come to the Middle East; and in "Future Perfect," get ready for Eve Ensler's farewell tour of *The Vagina Monologues*.

Dining: In "Dining Out," Robert Nadeau finds Russian delicacies in Dedham; in "On the Cheap," Tamara Wieder eats *and* shops at Dok Bua; and in "Noshing," Tamara Wieder praises pumpkin pudding.

arts


Rob Zombie, Arts p. 1

Diabolical duo: Rob Zombie and Ozzy Osbourne, page 18.

Sean Richardson anticipates an upcoming Worcester Centrum show with the unstoppable Ozzy Osbourne and one of his hard-rock offspring, Haverhill's own Rob Zombie. Sean gives a listen to new albums from both and has a chat with Rob.

Also: Peter Keough gives thumbs up to the Cameron Crowe–directed Tom Cruise–Penélope Cruz–Cameron Diaz vehicle *Vanilla Sky*; in "Cellars by Starlight," Carly Carioli talks with proudly pretentious rockers the Medea Connection and catches up with the latest from Cave In; Lloyd Schwartz savors great Beethoven from Russell Sherman and Dubravka Tomsic; Carolyn Clay checks out the world premiere of Eve (*The Vagina Monologues*) Ensler's *Necessary Targets*; Richard C. Walls enjoys author Martin Amis's *mot juste*; Marcia B. Siegel reports on both a Merce Cunningham television documentary and the "alternative" *Nutcracker* of José Mateo, plus Caitlin Corbett; and in "Live and On Record," Carly Carioli reports on Britney Spears's FleetCenter show.

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Eat, drink, and be merry with special recipes set to the theme of the 12 days of Christmas, created by some of New England's premier chefs; gift-buying tips for those who want to send a message; and fabulous finds at local museum shops. Plus, a guide to the hottest ski and snowboard gear, and complete New England ski and snowboard listings.

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Let the games begin: as millionaires and corporate conglomerates make plays for the Red Sox, hometown fans wonder if the new owner will actually care about fielding a winning team — or content himself with making a fortune from a losing one.

Star wars *by Chris Wright* 1
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As the retiring AOL Time Warner CEO rides off into the sunset bathed in a glow of uncritical praise, you'd never know how he's twisted the First Amendment to advance cable-TV monopoly and stifle independent voices.

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You probably don't know the music of Martin Sexton. But you should.

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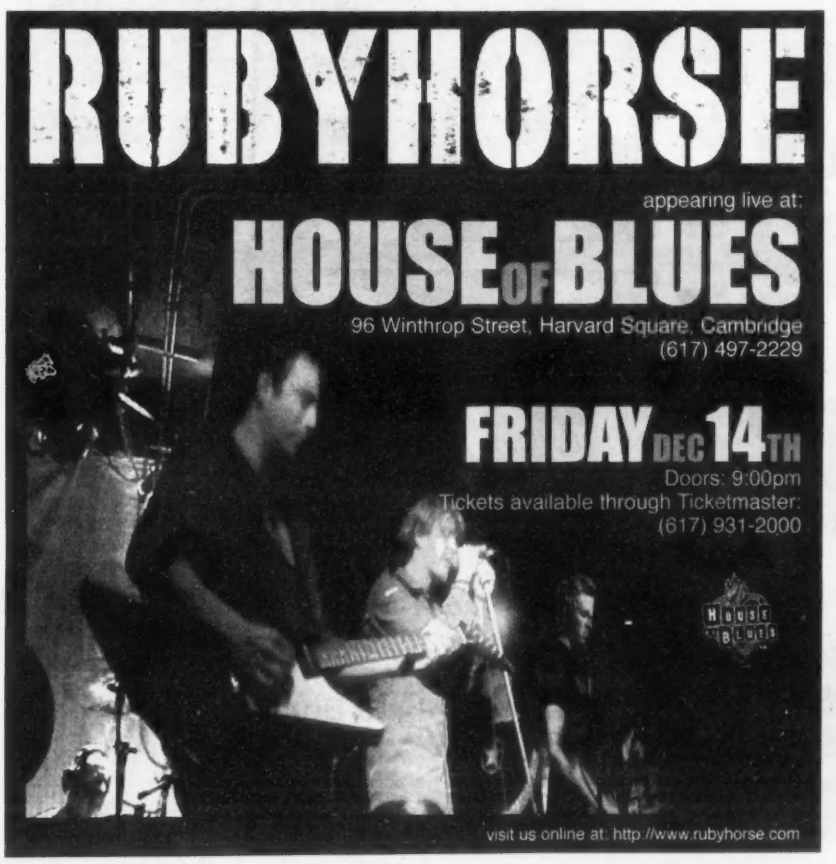

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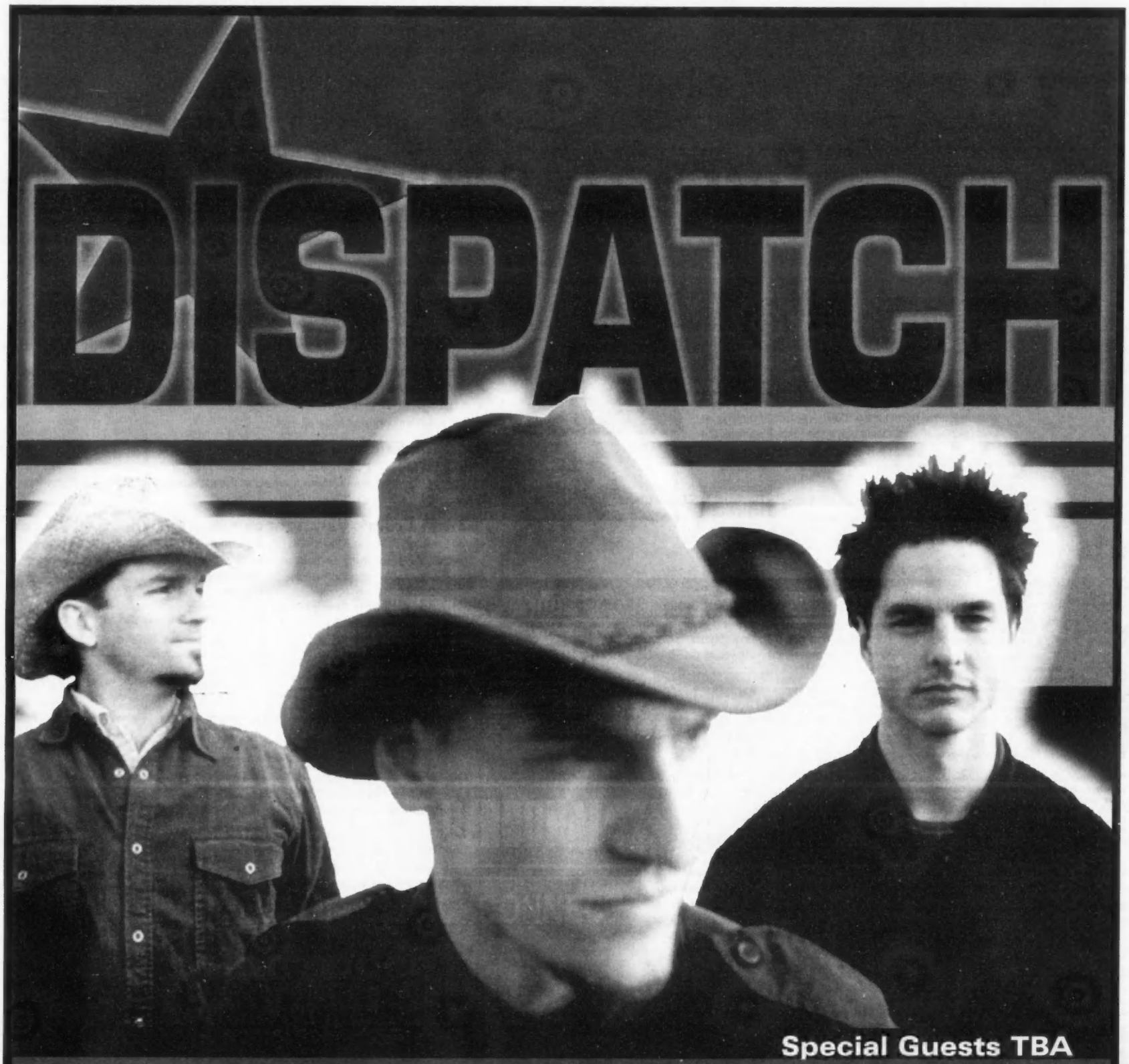

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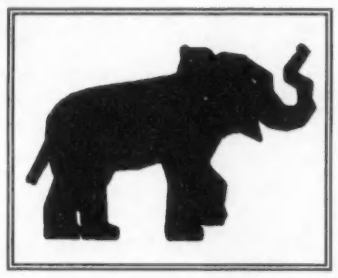
EDITORIAL

Don't be fooled: The Republicans are up to their old tricks

There they go again

POLITICS IN THIS country wouldn't be politics without partisanship. But what we're seeing from Republicans now is unusually loathsome, even for them. The GOP is using a national tragedy to push an agenda that was in place before September 11, *i.e.*, drilling for oil in the Arctic and passing more tax breaks for giant corporations.



Even worse, the Justice Department's October refusal of an FBI request to review its records to see if any of the detainees held after the September 11 terrorist attacks had purchased guns brought partisanship to a new low in this country. Incredibly, the request was denied, in part, because Justice did not want to offend the nation's powerful gun lobby.

In contrast, the Democrats' tiptoeing around issues like expanding health and unemployment benefits for those who've been laid off this fall seems positively timid.

Consider the following. The president has called for military tribunals that could potentially put defendants to death without ever revealing the evidence against them. The USA Patriot Act broadly expanded the FBI's ability to spy on US citizens. And many of the 1200 people rounded up after the September 11 attacks were denied basic rights, such as access to legal counsel.

In short, more than 200 years of constitutionally guaranteed civil liberties have been assaulted every which way in the massive investigation into the terrorist attacks. And yet, as the *New York Times* reported last week, the Justice Department balked at providing gun-background-check information to the FBI because it would have violated the law that created the background-check registry.

Attorney General John Ashcroft defended the decision to withhold information gathered during background checks in testimony at a hearing on the government's war on terror before the Senate Judiciary Committee last week, telling senators: "I believe we did the right thing in observing what the law of the United States compels us to observe."

So what about the laws the United States Constitution "compels" us to follow? Well, apparently, Ashcroft doesn't have the same strong feelings about them. During the same hearing, he vigorously defended the broad expansion of law-enforcement powers: "To those who scare peace-loving people with phantoms of lost liberty, my message is this: your tactics only aid terrorists." (See "Gag Order," News and Features, page 27.)

This kind of cynicism is breathtaking. As Larry Todd, a member of the firearms committee of the International Association of Chiefs of Police and the head of the Los Gatos, California, police department told the *New York Times*: "It seems to me like [the decision to withhold background-check information] was made for narrow political reasons based on a right-to-bear-arms mentality." Indeed, New York senator Charles Schumer confronted Ashcroft during the hearing: "You're looking for new tools in every direction and I support most of those. But when it comes to the area of even illegal immigrants getting guns and finding out if they did, this administration becomes as weak as a wet noodle."

Ashcroft isn't the only Republican working overtime to turn the war on terror into political gamesmanship. Congressional Republicans have accused Senate majority leader Tom Daschle of stalling the economic-stimulus package and moving forward instead with a railroad retirement bill championed by the AFL-CIO. But as Daschle pointed out December 2 on NBC's *Meet the Press*, the railroad bill was passed by the GOP-controlled House. Republicans also criticize Daschle for not supporting a GOP plan to push through additional tax breaks in the stimulus bill. And they oppose Daschle's plan to expand health and unemployment benefits for laid-off workers — something that could make an immediate difference in the lives of those impacted by the slowing economy, as opposed to granting additional tax breaks to wealthy corporations. In the meantime, Republicans in South Dakota are running ads that pair Daschle with Saddam Hussein and ask what the two men have in common. The answer? Neither wants to see the US drill for oil in the Arctic National Wildlife Refuge.

If this isn't a using the war on terrorism for political gain — a truly grotesque tactic — then nothing is. If the Republican administration really wanted to do something concrete to reduce our dependence on Middle Eastern oil, President Bush could deliver an address from the Oval Office asking Americans, during these unprecedented times, to take measures to reduce our dependence on foreign oil: take public transportation to work one day a week. Or to keep their thermostats turned down this winter. Or to support research on making automobiles radically more fuel efficient. But asking Americans, who've been largely immature about taking personal responsibility for their role in our country's dependent relationship on the Middle East, to make sacrifices would take courage. Beyond that, it would mean forgoing an excellent political opportunity to get oil-drilling equipment into Alaska's wildlife refuge.

The September 11 terrorist attacks supposedly ushered in a new era of bipartisanship. As the Republican attacks on Daschle show, however, that short-lived era is over. Not that it was truly ever here to begin with, given what we now know about the Justice Department's fast refusal to share gun-background-check information with the FBI.

The Republicans have been playing us for fools. It's time the Democrats fought back. Not in the spirit of fighting a partisan political war — but to get the country back on track. ■

What do you think? Send an e-mail to letters@phx.com.

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LETTERS

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MIKE MILIARD

YASSER ARAFAT: *damned if he does, damned if he doesn't.*

NO MIDDLE GROUND IN MIDEAST

Bravo for having the courage to speak truthfully and clearly amid all the rhetoric and noise concerning the Middle East conflict ("Arafat's Last Chance," Editorial, December 7). You expose the immorality and bankrupt hypocrisy of "evenhandedness" in the Israeli-Palestinian war. You are absolutely correct: there can be no "moral relativism" between the Arab terrorist aggressors and the Israelis trying to defend themselves against suicide attacks, just as there is no confusion between an arsonist and a firefighter. Until the Palestinians and the wider Arab and Islamic world realize that the state of Israel is not going to disappear, despite all their efforts to the contrary, there will be no peace in that holy part of the world.

Isaac Glatstein, MD
Brookline

As a Jew and an Israeli citizen, I am disgusted by your recent editorial.

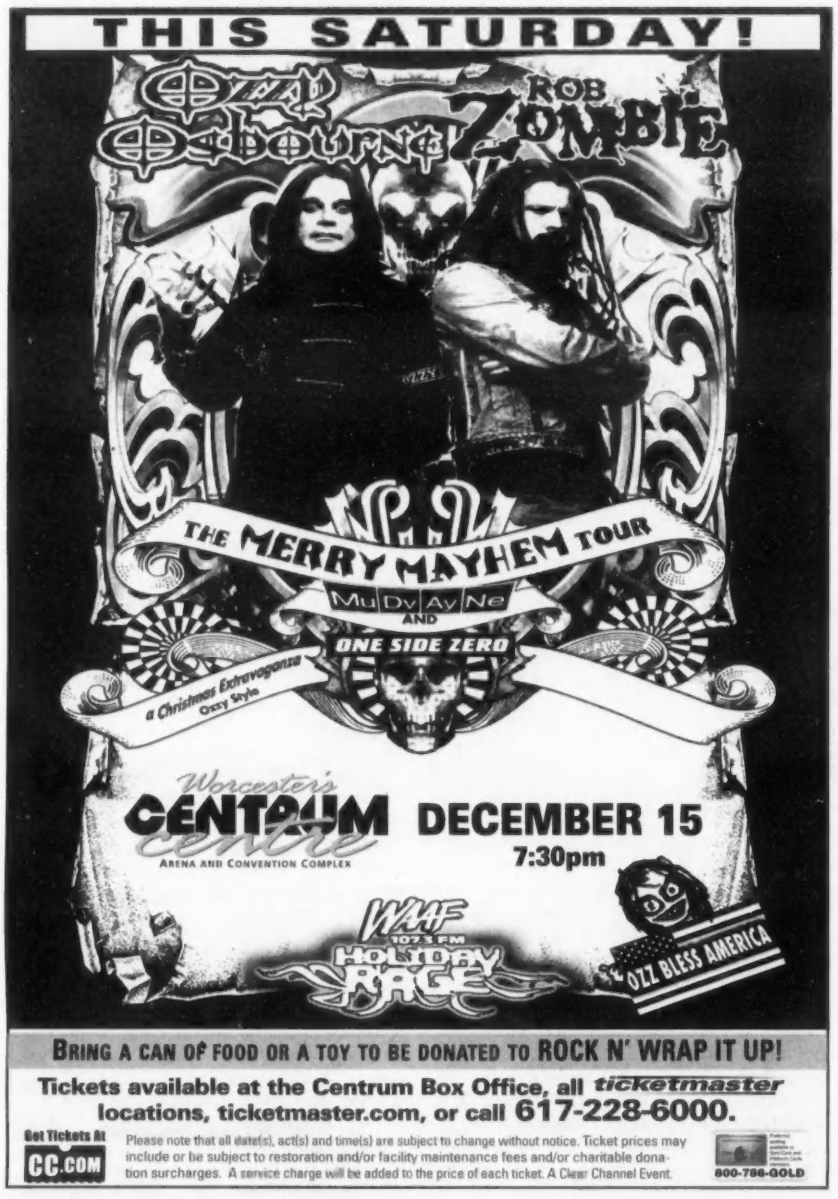
You rightly claim "there is simply no justification" for recent attacks against Israeli civilians, while conveniently whitewashing Israel's violence and its brutal occupation of Palestinian lands.

According to the Israeli human-rights group B'Tselem (www.btselem.org), fundamentalist Jews have built more than 150 settlements on Palestinian lands since Israel invaded the West Bank and Gaza Strip in 1967. The Israeli military has destroyed hundreds of Palestinian homes and thousands of acres of farm land, and killed more than 500 over the past 15 months of renewed violence, during which 162 Israelis died.

As someone whose entire extended family lives in and around Tel Aviv, I take seriously my responsibility to support the Israeli people. But I don't confuse that with support for its right-wing government.

Instead of funding Israeli terrorism to the tune of $3 billion a year, let's heed the

See **LETTERS,** page 6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LETTERS, *from page 5*

Phoenix's call to apply "President Bush's own standards against terrorist states ... to what's happening in the Middle East." We can start by demanding Israel withdraw from occupied lands and stop murdering Palestinians. That's the best support the Israeli — and Palestinian — people could ask for.

Roni Krouzman
Allston

TORTURED ARGUMENT

In his thoughtful article on torture warrants ("*Torture* Warrants?", News and Features, December 7), my friend Harvey Silverglate adopts the view articulated by the Israeli Supreme Court in its 1999 decision outlawing the use of torture. He, like the president of the Israeli Supreme Court, leaves the police with a window of opportunity in the ticking-bomb case. He seems to agree with me that American police, like police in any democratic nation, would in fact resort to nonlethal physical pressure in a case where that was the only way to prevent a bomb from killing thousands of people. His preference is to let police officers take their chances on persuading a jury that the torture was "necessary" and therefore defensible under the law of necessity. But that would be the worst of all possible worlds. It would leave this critical life-and-death decision to police officers who are not trained to strike appropriate balances between liberty and security, but whose sole job it is to protect our security.

DANNY HELLMAN

DERSHOWITZ *defends his defense of "torture warrants."*

An old expression says, "Necessity knows no law." In my new book *Shouting Fire: Civil Liberties in a Turbulent Age*, I respond to the Israeli Supreme Court's formulation, which applies equally to Silverglate's.

"Citing the traditional common-law defense of necessity, the Supreme Court [of Israel] left open the possibility that a member of the security service who honestly believed that rough interrogation was the only means available to save lives in imminent danger could raise this defense. This leaves each individual member of the security services in the position of having to guess how a court would ultimately resolve his case. That is extremely unfair to such investigators. It would have been far better had the court required any investigator who believed that torture was necessary in order to save lives to apply to a judge.... Individual interrogators should not have to place their liberty at risk by guessing how a court might ultimately decide a close case. They should be able to get an advance ruling based on the evidence available at the time.

"Perhaps the legislature will create a procedure for advance judicial scrutiny ... akin to the warrant requirement in the Fourth Amendment to the United States Constitution. It is a traditional role for judges to play, since it is the job of the judiciary to balance the needs for security against the imperatives of liberty. Interrogators from the security service are not trained to strike such a delicate balance. Their mission is single-minded: to prevent terrorism. Similarly, the mission of civil liberties lawyers who oppose torture is single-minded: to vindicate the individual rights of suspected terrorists. It is the role of the court to strike the appropriate balance. The Supreme Court of Israel ... or the legislature should take the further step of requiring the judiciary to assume responsibility in individual cases. The essence of a democracy is placing responsibility for difficult choices in a visible and neutral institution like the judiciary."

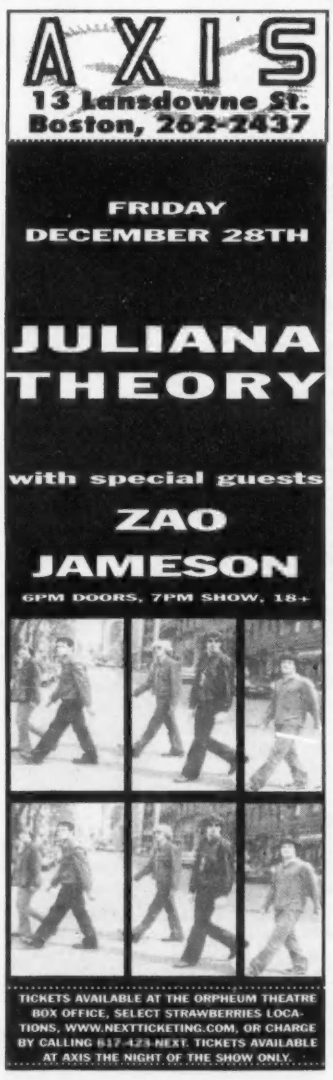
One additional small point. Harvey concludes that torture would qualify as cruel and unusual under the Eighth Amendment. He is surely right, but, unfortunately, it would not qualify as "punishment" under the Supreme Court's currently restrictive definition of that term. Harvey also incorrectly claims that lethal-injection execution invalidates my argument about there being no constitutional difference "between an injection that removes a liquid and one that injects a liquid." But he omits the following crucial point in my November 8 *Los Angeles Times* article:

"What about the nature of the substance injected? If it is relatively benign and creates no significant health risk, the only issue would be that it compels the recipient to do something he doesn't want to do. But he has a legal obligation to do precisely what the serum compels him to do: answer all questions truthfully."

Surely there would be no difference if the death penalty were administered by removing blood rather than by adding a lethal chemical. It is Harvey's focus on the meaningless distinction between removing and injecting a liquid that is constitutionally spurious.

I commend Harvey for elevating the discussion about torture warrants to a high level. I am confident that this high level of discourse will be reflected in our debate on February 12.

Alan M. Dershowitz
Harvard Law School
Boston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AFTER DEADLINE: THEATER

Shel games

Silverstein shorted at the Market

BY CAROLYN CLAY

Picture a noose hanging from a branch of the Giving Tree and you get an inkling of *Shel's Shorts: Signs of Trouble*. Oh yes, and add a placard that says, "Noose." This first of two programs of "short plays for adults" by the late, beloved children's author Shel Silverstein consists of nine slightly sinister playlets rooted in signage, from the enigmatic "No Skronking" of the initial vignette to the brimstone-dripping "Abandon All Hope Ye Who Enter Here." (The second program of shorts, *Shel Shocked*, joins the repertory December 29.) And if not all the signs in the show are vital, the best are writ in ominous neon.

Silverstein, who died of a heart attack in 1999, is best remembered as the author of whimsical children's verse set down in such tomes as *The Giving Tree*, *A Light in the Attic*, and *Where the Sidewalk Ends*. He was, however, a versatile soul who also penned drawings, poems, and stories for *Playboy*, plus the Johnny Cash tune "A Boy Named Sue." He produced several play collections; the contents of some have never been performed. Silverstein friend and aficionado David Mamet introduced Market Theater director Tom Cole to the works, an assortment of which is enjoying its world premiere in this double smorgasbord of edgy trifles. The pieces are breezily, bristlingly dished out by Neil A. Casey, Stephanie Clayman, John Kuntz, Laura Latreille, and Robert Pemberton, with Marin Ireland a glistening, frantic cherry on top, threatening to tumble south at any moment.

The plays are not political *per se*, though most reflect the anxiety and aggression bubbling just beneath life's surface. Menace is both tweaked and undefinable in *Signs of Trouble*, whose first sketch finds a diner (Kuntz) inquiring about the sign on his table that reads "No Skronking." The waitress (Latreille) seems determined not to explain, admonishing the fellow to "stay in your safe, secure little world" (which is evidently defined by ignorance of the unspeakable skronking). Here as elsewhere, mounting paranoia and anger combine to turn the tables — in this case, planks that fold out of Caleb Wertenbaker's simple brick cell of a set, from which all manner of items, including a bathtub, emerge.

Shel's Shorts: Signs of Trouble

By Shel Silverstein. Directed by Wesley Savick. Set design by Caleb Wertenbaker. Costumes by Gail Astrid Buckley. Lighting by Herrick Goldman. Sound by J. Hagenbuckle. With Neil A. Casey, Stephanie Clayman, Marin Ireland, John Kuntz, Laura Latreille, and Robert Pemberton. At the Market Theater, in repertory through January 27.

Silverstein's best dramaticules are not necessarily his most perverse. In "Gone to Take a . . . ," Ireland is a provocative salesperson who has temporarily abandoned her post, leaving a terse if earthy explanation that nature has called. Latreille is the uptight superior who has a problem with that. Goaded to the breaking point, this prude flings her glasses off and proceeds to a bravura tirade that includes (often reprised) every cliché'd phrase involving the word "shit" ever coined. The piece is as funny as, well, never mind. And "Have a Nice Day," in which two advertising types (an insistently upbeat Latreille and a smoldering Casey) try to convince a suit (an unctuous Pemberton) that a logo conflating the peace symbol and the have-a-nice-day happy face cannot be had, is a riot.

IN "GARBAGE BAGS": *Marin Ireland appears like some glowing, pigtailed alien in a doorway.*

There is something to be said, too, for the skits that do involve bloodshed. These include "Do Not Feed the Animal," in which Ireland's rattling Ann must ultimately take a stand for freedom and ignore a posted warning against nourishing the ostensible varmint Casey's silent Vern keeps in a small box. Then there's "Duck," in which Kuntz's construction-site inspector misconstrues a sign reading "Duck" and lands in a hostile bed of quackery. There are hints in Silverstein's short plays, with their macabre edge and emphasis on semantics, of both Edward Gorey and *All in the Timing* author David Ives.

There are, however, some longueurs amid *Shel's Shorts*, never more so than in "No Soliciting," in which a pair hawking signs stir the sadness of a mousy old woman who would have liked a few placards to help her communicate with a belittling husband. This skit is forlorn and too long, though Kuntz and Ireland jazz it up with some inspired bits of danced salesmanship. And elements of "Abandon All Hope" beggar (or should that be bugger?) taste.

In the end, even the Silverstein we thought we knew is introduced to *The Twilight Zone*. In "Garbage Bags," Ireland's Sarah Cynthia Stout, who "would not take the garbage out," appears like some glowing, pigtailed alien in a doorway. After she recites a cautionary ditty involving irredeemably mounting waste, Latreille's waitress of the first play arrives bearing a sundae. As the little girl laps it up against a backdrop of eerie green light, you're pretty certain that, if you tarry, skronking will ensue. ■

The performance reviewed here took place after the Phoenix*'s Arts section had gone to press.*

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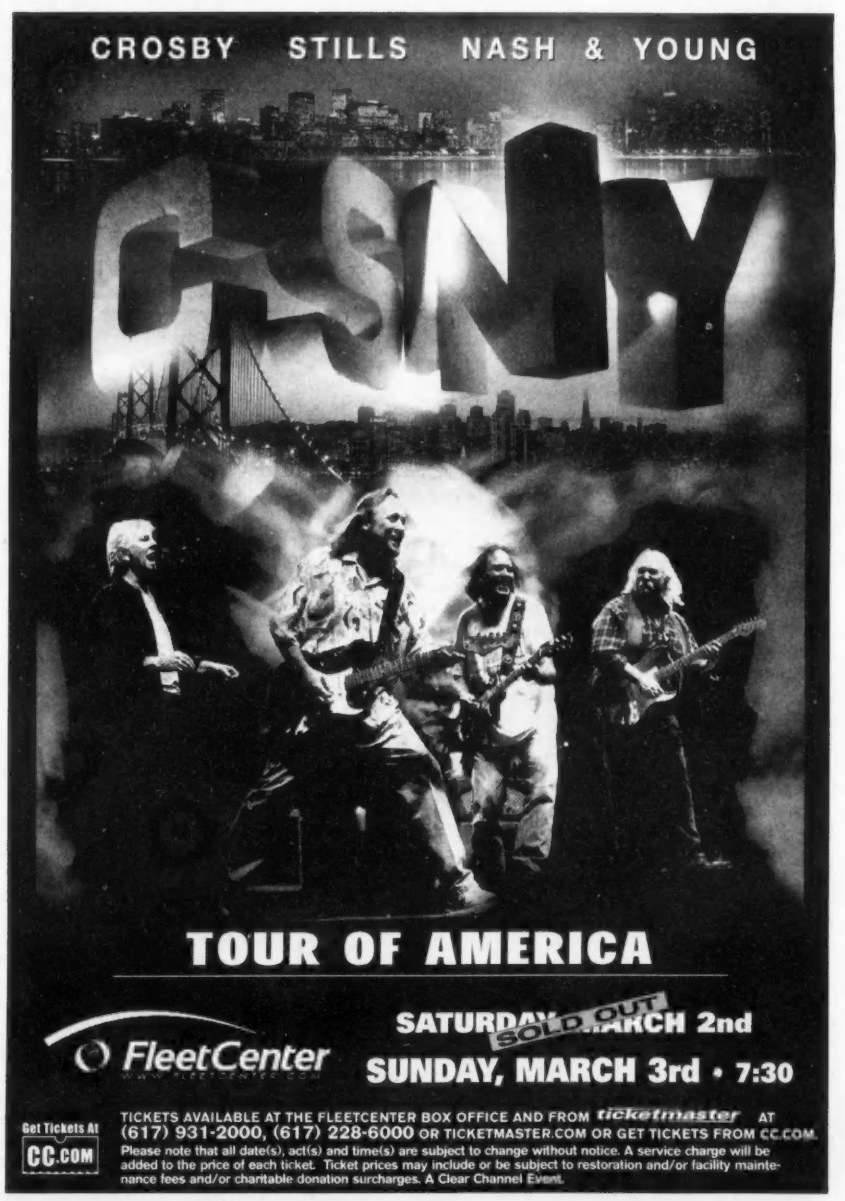
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ART

A studio of one's own

Next week marks the first of what the Boston Redevelopment Authority (BRA) promises will be many community meetings aimed at gathering data on the housing needs of Boston-area artists. BRA has scheduled two meetings — on December 17 at 7 p.m. and December 18 at 9 a.m. — at its offices in Boston City Hall. (The second meeting is limited to 30 people and is already filled, but the December 17 meeting has no space limitation.)

The meetings are part of BRA's effort to hear from artists, many of whom face the loss of their homes/work studios due to the steady gentrification of artists' enclaves from Fort Point to Jamaica Plain. Former Boston Center for the Arts director Susan Hartnett, who was hired this year to head BRA's Artist Space Initiative, calls these information-gathering sessions "pre-planning meetings," and says they precede a series of meetings planned for January and February in neighborhoods across the city. These meetings will provide BRA with important information to shape future policy, Hartnett says.

To that end, BRA's Artist Space Initiative has commissioned Artspace Projects, Inc., a nonprofit organization that specializes in the development of low-cost housing for artists, to conduct a survey to determine the kinds of spaces artists need and what they can afford to pay. Artspace has conducted market studies of artists' space needs in 50 different communities and developed 500 home-and-work spaces in 15 different cities, including Chicago, Seattle, Pittsburgh, St. Paul, and Portland, Oregon. (Visit the organization's Web site at www.artspaceprojects.org).

Two Artspace members will attend the upcoming BRA meetings to discuss how the survey, which is slated to go out to more than 10,000 people in January, can accumulate helpful data most effectively. Announcement of the survey results is tentatively scheduled for April 2002.

"Commercial and nonprofit developers have said we can meet the need if we understand the market better," says Hartnett. But BRA isn't interested in buildings alone, she stresses: "If we are successful, we must address the problem systemically. It isn't just about more buildings."

At least one artist is convinced that BRA wants to make a difference for Boston artists. James Hull, an artist who runs the Gallery at Green Street in Jamaica Plain, says he was initially skeptical of the agency's efforts to develop affordable housing for area artists. However, "it's on their radar screen, which is a huge accomplishment," says Hull. "If they hold these meetings and no one shows up, or no one participates in the survey, we'll never again be able to have this conversation with the BRA."

Hull, who has a studio at Fort Point with a lease that's set to expire, says there is a "huge population of artists who need buildings to buy, rent, or to keep from getting converted" to uses other than artists' studios.

His advice for artists who'd rather be painting than organizing is this: get to one of the meetings next week and make your voices heard.

"The BRA has been working hard at this," says Hull. "They've gotten the message. Now we need to show up and support this."

Those unable to attend the scheduled meetings can e-mail their opinions to Susan Hartnett at susan.hartnett.bra@ci.boston.ma.us or call (617) 918-4246.

— Loren King

MEDIA

For Al Giordano, a victory and a precedent

In what could prove to be a groundbreaking First Amendment precedent, a New York judge has thrown out a libel suit against online journalist and *Phoenix* contributor Al Giordano, ruling that he is entitled to the same protection against such suits as a mainstream news organization.

Giordano, the publisher and author of a Web site called the *Narco News Bulletin* (www.narconews.com), and Mexican journalist Mario Menéndez had been sued by Roberto Hernández, the head of the powerful bank Banamex. The reason: Menéndez's newspaper, *Por Esto!*, reported that Hernández had purchased Banamex in part with profits from the illegal drug trade, an accusation that Giordano repeated in *Narco News* and at a public appearance at Columbia University (see "Don't Quote Me," News and Features, April 13). Giordano had also written about Banamex for the *Phoenix* (see "Clinton's Mexican Narco-Pals," News and Features, May 14, 1999).

New York State Supreme Court judge Paula Omansky cited the 1964 case of *Times v. Sullivan*, in which the US Supreme Court held that a public figure cannot successfully sue for libel unless he or she can prove "actual malice" — a legal term that means the defendant must be shown to have knowingly disseminated false information, or to have demonstrated reckless disregard for whether the information was true or false. That "high standard," as Omansky called it, has long been cited by free-speech activists as necessary to foster freewheeling and robust debate about public issues — in this case, the so-called War on Drugs.

Omansky ruled that even though Banamex was a private institution, the War on Drugs was an issue of such public concern that Giordano was entitled to the protection of *Times v. Sullivan*. "The nature of the articles printed on the website and Mr. Giordano's statements at Columbia University constitute matters of public concern because the information disseminated relates to the drug trade and its effect on people living in this hemisphere," she wrote, according to a report by Wired.com. Giordano's lawyer, Tom Lesser, says that the judge also threw out the complaint against Menéndez, ruling that her court had no jurisdiction over a newspaper published in Mexico.

Calling it "extraordinary" that Omansky would reject Banamex's suit even before the discovery phase of the case could begin, the Northampton-based Lesser — an old friend of Giordano's dating back to the latter's days as an anti-nuclear activist in the 1970s — told the *Phoenix* that a countersuit against Banamex is being considered. "I think the expectation is that we'll try to recoup the damages that we have suffered," he says.

But Banamex lawyer Michael Madigan, of the Washington firm of Akin Gump, says Hernández continues to insist that Menéndez and Giordano's charges are false — and he refuses to rule out an appeal of Omansky's decision. "The only thing I can tell you at the moment is that the matter is under review," Madigan told the *Phoenix*. "Banamex will continue to take any lawful action to protect itself from false and libelous statements."

Meanwhile, media observers and First Amendment advocates are hailing Giordano's victory.

"Al Giordano has always fancied himself a dragon-slayer, and now he's got a few more dragons on his belt," says Danny Schechter, executive editor of MediaChannel.org, which has carried some of Giordano's work. "I'm encouraged not just by the outcome of the case, but by the example of the case."

Paul McMasters, First Amendment ombudsman for the Freedom Forum, says what's most heartening is that Judge Omansky recognized that the Constitution does not specify who may — and who may not — be a journalist. "Because the First Amendment prohibits the definition of a journalist, just about anybody with a Web site, it seems to me, can define themselves as a journalist entitled to the protection of *Times v. Sullivan*. And that, to me, is a good thing," McMasters says.

In an e-mail to the *Phoenix* from Bolivia, where he is reporting this week, Giordano — noting that his problems with Banamex began with his May 1999 *Phoenix* story — said in part, "The story was airtight, factual and fair then, and it has remained so ever since.... It's a great victory and one to be shared by so many journalists and readers. On to the next one!"

— Dan Kennedy

SPORTING EYE

Hating Dan Duquette

When Web designer and lifelong Red Sox fan Mike Mahoney decided this fall to launch a Web site called Duquettesucks.com, he was surprised the name was still available.

"The two words," says Mahoney, "they flow."

Like a lot of his brethren in Red Sox Nation, Mahoney is fed up with Duquette, the geeky general manager whose ham-handed personnel moves and flat demeanor have made him executive non grata in the Fenway Park locker room. But rather than take his case to talk radio like most frustrated fans, the 26-year-old Malden resident turned to the Internet. His site features scrolling photographs of the general manager's victims, including former first baseman Mo Vaughn, former Red Sox manager Jimy Williams, and former Sox ace and future Hall-of-Famer Roger Clemens. There's also a "2001 Blame Pie" chart, which pins 50 percent of the responsibility for last season's demise on Duquette for "assembling a team of too many over-the-hill, overpaid, whining players," and a continuous counter for the number of days "Dan Duquette has been ruining Baseball in Boston." It also contains a useful archive of Duquette-related articles from various news outlets.

"This site is intended to detail why Dan Duquette is the worst GM in baseball," reads the mission statement on the homepage. "He is a poor judge of talent, lacks character and provides no sense of leadership. His tactics create tension rather than spirit. He causes rifts in the clubhouse and leaves his coaching staff out to hang like laundry in the wind. The Boston Red Sox are up for sale and we need to make it clear that we will no longer accept the antics of one Dan Duquette."

Duquettesucks.com's mid-September launch came on the heels of one of the team's most disgraceful end-of-season implosions. After climbing to first place despite injuries to shortstop Nomar Garciaparra, catcher Jason Varitek, and pitching ace Pedro Martinez, the scrappy team self-destructed. The Sox simply gave up and eventually finished the season in second place, 13.5 games behind the Yankees.

Yet, as Mahoney writes in a September 18 editorial, he doesn't put the blame solely on Duquette. "This site could just as easily been titled: JoseOffermansucks.com, TroyO'learysucks.com, DerekLowesucks.com, CarlEverettsucks.com, RodBecksucks.com, DanteBichettesucks.com, ScottHattebergsucks.com., etc. . . . This is truly a cast of stumble bums, overrated, injury-plagued, whining, self-centered LOSERS. The players simply didn't show up time and time again and the GM was content to let the proverbial shit hit the fan on a daily basis."

For Mahoney, the site isn't so much an opportunity to pick on Duquette, who is already something of a punching bag for Boston sportswriters and fans, as it is a therapy of sorts for a much-bewildered fan. "It's just so frustrating," Mahoney says. "When you call sports radio, you don't get enough off your chest. And because I do Web design, I figured this was what I needed to get everything off my chest."

He's not the only fan in need of a good session. After first getting a mention on ESPN.com from baseball guru Peter Gammons, Mahoney says he averaged about 1500 hits a day. Lately, that number has curled off to about 500.

"People come to me and say, 'Don't go to the games,' " Mahoney says. "Well, growing up, people like Rice, Evans, Clemens — those guys were important to me. And the current team is still important to me. What's happened between the lines still matters, and that's why I'll still go to the games."

Mahoney isn't worried about what will become of his Web site when the much-anticipated sale of the Sox takes place and — as many predict — Duquette is ousted from the GM position he's held since 1994. Mahoney says he will probably change the site but keep it Red Sox–related since he has gotten so much positive feedback from fellow fans.

In fact, the sooner he can get rid of the site, the better for the Hometown Nine and Red Sox Nation.

"Duquette's days," Mahoney says, his voice filling with satisfaction, "are numbered."

— Leslie Robarge

BUSINESS MOVES

Union projectionists gird for battle

In many ways, Seth Brodeur belongs to a dying profession. The movie projectionist at Fresh Pond Cinemas in Cambridge waxes nostalgic for the good old days when one person operated two projectors to run just one film at a theater. Back then, projectionists were the folks who ensured a smooth movie-viewing experience by threading the film, flipping the reels, and working the lights by hand. Today, technology has evolved; projectors have become automated. Projectionists have had to evolve, too. One person can now run as many as 20 films at once. "Obviously," Brodeur says, "there are less and less of us union projectionists around."

And if the cinema giant Loews Cineplex Entertainment gets its way, there's sure to be even fewer of Brodeur and friends. That's because he and 45 of his fellow union projectionists who work at five Loews-owned movie houses in and around Boston — including the highly popular Copley Place Cinemas, Harvard Square Cinemas, and Assembly Square Cinemas — have been at loggerheads with the New York company over negotiations for a new contract. The projectionists, represented by International Alliance of Theatrical Stage Employees (IATSE) Local 182, object to the company's proposal to cut the number of hours that they work in a projection booth by half — from the existing 120 hours that all union projectionists put in at one theater over the course of a week to just 50 hours per week — and to replace them with cinema managers. The move is sure to eliminate projectionist jobs at all five theaters. Explains Brodeur, who sits on the IATSE Local 182 bargaining team, "Loews wants to make managers hit a button and then go downstairs to sell popcorn. But that would put us out of work."

Loews spokesperson Mindy Tucker did not return a phone call seeking comment. The company has maintained throughout contract negotiations that its proposal is nothing but a cost-saving measure — a measure that's needed now more than ever. Last February, Loews filed for Chapter 11 bankruptcy status and has since liquidated many of its theaters in Canada and across the country, including the Cheri Cinemas in Boston.

It's not as if the projectionists don't have sympathy for the company's financial difficulties in these difficult economic times. They are, after all, not asking for a pay raise or even improved benefits. Rather, they're proposing a two-year freeze on hourly wages that range from $11 to $18.50. All the projectionists really want is to keep their projection-booth hours. That Loews won't accept such a modest demand has raised more than a few eyebrows. As Ira Sills, a Boston attorney who represents the projectionists, describes it: "The labor costs are such a tiny percentage of the company's overhead. Yet Loews seems to have an ideological anti-union antagonism towards its workers."

Indeed. This past fall, IATSE Local 182 went so far as to file an unfair labor practices charge against Loews with the National Labor Relations Board. The trouble ensued after projectionists at the Liberty Tree Mall Cinemas in Danvers tried to join the union. Loews responded by converting the projectionists to supervisors — thus making them "managers" who cannot legally unionize. The NLRB subsequently found that Loews had committed 21 separate violations of federal labor laws.

No doubt, the company's hostile bargaining history doesn't bode well for Boston projectionists. Neither does the news last October that Loews has asked the US Bankruptcy Court in New York to approve an offer to pay 78 of its senior executives one-time bonuses totaling $4.4 million. Still, the projectionists are readying themselves for another negotiation session on December 20 — this time, they've called in a federal mediator to help. And they're holding out hope that Loews will realize that projectionists may belong to a shrinking profession, but it isn't expendable. Concludes Brodeur, "We know the machines inside and out. We know how to make movies a smoothly run experience."

— Kristen Lombardi

this just in

urban eye

The war at home

Gunfire shatters a South End night

BY CHRIS WRIGHT

LAST WEEK — ABOUT 2:30 on a Thursday morning — I was awakened by a the sound of gunfire outside my bedroom window.

Bang! Bang! Bang! . . . Bang! Bang!

"I thought it was fireworks." You hear this sort of thing all the time. "I thought it was a car backfiring." Nonsense. Gunfire has a very specific sound: short, sharp, and extremely loud. There were about five shots, a piercing staccato: *Bang! Bang! Bang! . . . Bang! Bang!* And then voices — angry, incomprehensible shouts — and then silence. I jumped up to look out of the window and saw a man running down the road. *The shooter*, I thought. *The perp.*

As I gazed out my window — weak-kneed, bleary from sleep — I noticed a man pacing back and forth in the gloom. Every now and then he would climb the steps of a stoop, then turn and walk back down again. He did this for three or four minutes. Or maybe 10. Or maybe 30 seconds. Time tends to be a bit wobbly at such moments. In any case, the man kept on pacing until a battalion of police cars arrived — lights flashing, radios crackling — and then he disappeared.

I have been a resident of the South End for a little over a month. I live on the corner of Union Park and Tremont Street. It's a lovely spot — lots of trees, red-brick buildings, decorative ironwork, a park cutting through the center of the street. The surrounding area is flush with restaurants, coffee shops, bars. And there seems to be a real sense of community here. You will see the locals on Sunday mornings, raking leaves, picking up trash. There are fliers posted in doorways advertising little neighborhood soirees.

Ten years ago, the South End was a dangerous place to live. Though gentrification was already in full swing, the streets were rife with drugs, gangs, and violent crime. But that was then. Today, the area is affluent, trendy, and largely free of the violence that plagued it in the early '90s. Or is it? There are, according to some, signs that gang activity in the South End may be on the rise once more.

"We have it in the paper this week that a kid got shot on Yarmouth Street, the fourth shooting this year," says Franklin Tucker, editor of the *South End News*. "On the corner of Mass Ave and Washington there's the return of the Hornets, an old-time South End gang — the ones who wear Charlotte Hornets gear. The older members, arrested in the early '90s, are getting out of prison. Then there are the young bucks. This is just waiting to explode."

Whether or not violent explosions become part of day-to-day South End life, last Thursday felt like a bad night in Mazar-e-Sharif. After the shooting, the police bore down on Union Park like an invading army. They came in squad cars and on foot, their guns drawn. "Don't fucking move!!! Don't fucking move!!!" This was a police officer, addressing someone who was crouching in the shadows. "If you move I will SHOOT you!!!" There were a few moments of silence, then: "Get the fuck up! Get the FUCK UP!!!"

The trouble, I later discovered, had started around the corner from me, at Clarendon and Columbus, near the Hard Rock Café. It was about 2:15 a.m. A concert featuring a Puerto Rican rapper named Fat Joe had just ended. As kids milled about outside the club, a few scuffles broke out. Shots were fired. A young man fell to the ground.

"The victim was a 28-year-old Dorchester male," says Cliff Connolly, a spokesman for the Boston Police Department. "He was shot twice in the back. He was taken to the Boston Medical Center, where he is listed in critical but stable condition." There were, Connolly continues, "two possible suspects, two perpetrators: one black Hispanic male in his late 20s, approximately five feet 10 inches, stocky, dark hair, a hooded sweatshirt, black leather jacket." Details on the other suspect remain sketchy.

According to Tucker — "and this is all speculation" — the man who was shot in the back may not have been the target of the assault. He may have been in the wrong place at the wrong time. Or he may have been hanging out with the wrong people. In any case, two young men for whom the bullets were reportedly intended took off running — as one tends to do in such situations — in the direction of Union Park. The assailants gave chase. *Bang! Bang! Bang! . . . Bang! Bang!*

"We received calls that shots were fired at Tremont and Union Park," says Connolly. "The suspects who were involved in the shooting did flee in that general direction. As of right now we don't have any victims down there."

It's awful, of course, to be awakened by gunfire in the wee hours, but it's another thing entirely to be running for your life, knowing that you are the target of that gunfire, to be aware that a slug could rip into your back at any moment, splintering your spine, perhaps, or tearing into your lungs, filling your chest cavity with blood, tearing the top of your head clean away. It appears that the kids who fled down my street were lucky. But their ordeal didn't end when their assailants gave up the chase.

"If you move I will SHOOT you!!!"

The "word on the street," says Tucker, is that this rather stern admonition was aimed at the targets of the initial gunfire, who were found by the cops cowering in a doorway. "These kids had been shot at," Tucker says. "They were running away." The real villains, meanwhile, were nowhere to be found.

After the police cars left Union, a handful of cops stayed behind to scour for evidence. One of them had the unenviable task of searching the park in the middle of the road. He was pushing leaves around with his toe. "What kind of casings are we looking for?" he said. It was cold, dark, and the officer's voice had a grumbly tone.

As I watched the unhappy cop pushing those leaves about, I was reminded of an incident that occurred when I was a kid — six or seven years old. A boy named Femi had fallen down in the playground. He blubbered. There was blood on his knee. I followed Femi into the nurse's office, more fascinated than concerned, and heard her say, "He's lost a bit of skin." I spent the rest of the day involved in a fruitless search for that little patch of Femi's knee.

God knows how, but it turns out that ballistic evidence was eventually recovered from my street that night. Peace of mind, like lost skin, may prove harder to come by. ■

GAMES PEOPLE PLAY

Hero industry

This holiday shopping season, kids across America have been clamoring for rescue-worker action figures — like the new Fisher-Price Billy Blazes New York Fire Fighter — which have been selling faster than last year's Pokémon. "As soon as they hit the shelves, they've been selling out," says Colleen McMillan, the communications manager at the Toy Industry Association, a trade group representing 80 percent of all toy manufacturing companies. "The definition of hero has kind of changed," she explains.

And now, officers from a notorious police department some 3000 miles away are hoping to share some of the lucrative action-figure action. This month, the Los Angeles Police Protective League (LAPPL), a union representing around 9000 LAPD officers, introduced two Elite Force action figures decorated in full regalia and equipped with pepper spray, handcuffs, an automatic pistol, and a baton. The figures, plastic-y Patrol Officer West and his severe-looking female counterpart Officer Sommers, stand a foot tall and sell for just south of $40 on the LAPD's Web site (www.lapd.com).

The police playthings were originally planned as part of a larger campaign to boost the force's public image. As police reps go, it can't get much worse than the LAPD's, following the Rodney King beating in 1992 and the Rampart station drug-embezzlement scandal in 1999. But as it's turned out, the LA figurines hit the streets at the start of the rescue-worker-action-figure renaissance, a boon for potential business.

"[The action figures] are a great way to show pride in the law enforcement heroes that are protecting our nation right now," said LAPPL president Mitzi Grasso in a press release last week. "[Police are people] who kids can look up to, people who serve in their community," McMillan agrees.

But while folks in the industry may buy the police pitch, local store owners are a little more wary. "LAPD action figures?" snorts TD Sidell, an employee at the Cambridge comics store Million Year Picnic. He doubts his store will stock the figures, but he suggests a likely set of buyers. "I think there will definitely be a market for them for the artist who wants to do something really *nasty* with them," he says. "Like the Jesus action figure. Nobody is going to buy the Jesus one and play 'Last Supper.' " He uses a silly high-pitched voice to mimic the game. *"Here, Jesus, have some wine."*

Ultimately, the whole idea of heroic LAPD figurines strikes him as humorously off. "Do they come with nightstick-beating action or drug-smuggling action?"

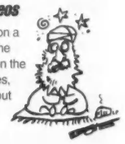
— Nina Willdorf

URBAN EYE ILLUSTRATION BY MARK REUSCH; FIVE ILLUSTRATIONS BY LENNIE PETERSON

5 Osama tapes

President Bush is leaning toward releasing a videotape in which Osama bin Laden says he was pleasantly surprised by the extent of damage from the Sept. 11 terrorist attacks.
— MSNBC, 12/11/01

1) Al Qaeda's Funniest Home Videos



Osama bin Laden sits cross-legged on a rug, ready to deliver a diatribe against the US, when a Kalashnikov rifle propped on the wall behind him falls over and discharges, taking Mullah Mohammed Omar's eye out and causing a chunk of cave to fall on bin Laden's head. Raucous laughter.

2) The Vacation Tape

A young Osama bin Laden visits Disneyland, is turned away from Mr. Toad's Wild Ride because he is too tall. Later, while eating cotton candy, he accidentally swallows part of his beard. After standing in line for over 45 minutes at Splash Mountain, bin Laden is heard to mutter, "I will crush you all."

3) The Taliban Dramatics Society Video

Osama bin Laden, starring in a production of *Twin Peaks*, lightly strokes the end of a grenade launcher. In the background, an Angora rabbit nibbles a carrot. There is a knock. In trot 13 mujahideen, bent at the waist, holding rifles above their heads. The rabbit speaks: "Ereht llahs eb on ecaep litnu eht live sgod og emoh."

4) The Real World: Tora Bora

Osama bin Laden, involved in an argument with his roommate, Ayman al-Zawahiri, over who gets the larger cave, throws a bowl of kabuli and threatens to "go jihadi on your ass." Al-Zawahiri tells bin Laden to "lighten up," and continues playing pool. "Ayman and I used to be close, you know?" Osama says to the camera. [*Cut to sunset, the hills of Tora Bora*] "I don't know why he's being such a *bleep*ing infidel."

5) The Exercise Video

Osama bin Laden, clad in camouflage shorts and tank top, leads a room of aging mullahs: "Shake those fists! Raise those rifles! Stamp those feet! One more time! Spit! Spit! 'Die, dogs, die!' You in the back there! Spit like you mean it! Jab that finger! Jab! Jab! That's it! Feel that righteous anger burn! God is great, but so are great abs! Yes, indeed! Hello, *fatwa*, goodbye, fat!. . . "

— Chris Wright

AS THE *GLOBE* TURNS

Who's got the beat on the Big Dig?

Tom Palmer, who's been the *Boston Globe*'s Big Dig reporter for nearly a decade, is getting a new assignment. "Although I didn't ask for a change, nine years of covering the Big Dig is enough, and I'm moving on to cover development in Boston," he says. "I followed the project from $6 billion to $14 billion, and someone else can take it on up."

Deputy managing editor Peter Canellos says that Raphael Lewis, who's already covering transportation, will take on the Big Dig — and may also handle the Sunday "Stops and Starts" column, though no final decision has been made. Canellos adds that the move is likely to be the first of perhaps three or four beat shifts aimed at "getting fresh eyes on long-running stories."

Of Palmer, Canellos says that "the development beat is a natural move for Tom, and something that's very important to Marty." That, of course, would be editor Marty Baron.

— Dan Kennedy

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Phoenix flashbacks

The Boston Phoenix *has been covering the trends and events that shape our times since 1966. The following selections, culled from our back files, were compiled by Sonya Lai.*

In the bag

5 *years ago:*
December 13, 1996

Legions of soccer moms and college kids now carry Kate Spade purses (Neiman Marcus owns 30 percent of the company), but the *Phoenix* discovered 'em first. Amanda Bichsel Cook got the scoop.

"[Spade] headed to *Mademoiselle* in New York, where she rose from temp to accessories editor in six years. Not bad, but somehow not satisfying. She wanted to start her own business. Her then-boyfriend and now-husband, Andy Spade, had the most sensible suggestion: 'Well, Kate, you adore handbags.'

"So she does. And she'll make you love them, too. Her bags — to use a well-worn Spadism — are simply adorable. She relies on simple, clean shapes and unusual fabrics to create her signature bags, which would be identifiable even without the black outer labels that coyly read 'kate spade, NEW YORK.' Spade hopes women sporting her logo 'appreciate fashion, but aren't consumed by it — like classic pieces, but understand that classic doesn't have to mean boring and stodgy.' "

Blake break

10 *years ago:*
December 13, 1991

Contributing writer Robert Moses checked in with erstwhile members of the Blake Babies.

"After six years with the beguiling, Boston-based Blake Babies, and five records that helped to popularize a genre now codified as college rock, [guitarist/vocalist John] Strohm faces the task of separating himself from the guitar-wielding hordes with a new band, a new record, *Sway* (Mammoth Records), and a new home, Bloomington, Indiana. His former songwriting partner and band mate, Juliana Hatfield, maintains her Boston base and is readying her own solo debut record, *Hey, Babe*, also on Mammoth.

"Although the future of the Blake Babies remains undetermined, Strohm and Hatfield have promising projects of their own.... Strohm clearly loves psychedelia, and he throws in swirling organs, wah-wah guitars, and, in the middle of 'All I Need,' a blissed-out incarnation of Donna Summer's 'I'm in Love.'... Although the recording was done on a slim budget and with patchy rehearsals, Hatfield credits ace producer Gary Smith with smoothing out the rough edges, even maintaining that the tracks sound 'slicker than a Blake Babies record.' "

Voices of a legend

15 *years ago:*
December 16, 1986

Contributing writer Francis Davis celebrated the new Frank Sinatra boxed set, praising it as an excellent summation of a pivotal period of Ol' Blue Eyes' career.

"[Sinatra] is the most calculated of singers, and part of what we respond to when listening to him is the consummate craft with which he has refined his vocal technique. Moreover, since Sinatra not only remolded the pop ballad in his own likeness but also redefined America's notions of what it means to be in love and what it means to be a man, our knowledge of his well-publicized gripes and grievances, his romantic conquests and setbacks, and his almost comical need for sycophantic male camaraderie supplies the context in which we listen to him, like it or not.

JULIANA HATFIELD: *slicker alone.*

It's tempting to renounce him, but *The Voice* is a reminder of what attracted us to him in the first place, and a good enough reason to fall in love with him all over again."

Most wanted

20 *years ago:*
December 15, 1981

Staff writer Renée Loth highlighted the hot holiday toys.

"The toy they're featuring this year is Kenner's scented Strawberry Shortcake rag doll ($10.97), along with her seemingly endless accessories. This little cutie rides around in a plastic butterfly ship by air ($6.97) and a small cart ($10.84) by land. There are Strawberry Shortcake wristwatches ($19.97), Strawberry Shortcake bake sets ($6.97), baby-doll strollers ($11.96), thermal underwear ($5.97), toothbrushes ($5.93, with an apple-shaped drinking cup), a pink tricycle ($29.97), board games, books, music boxes, even a Play-Doh set for making your own figures with plastic molds while working on a scented, strawberry-studded mat."

All I want for Christmas

25 *years ago:*
December 14, 1976

Staff writers James Barron and Marjorie Arons flipped through their Rolodex and asked random but notable people to reveal what they wanted for the holidays.

"Charles Laquidara, self-described 'token lifestyle reporter for Channel 7,' wants 'to give 500 percent pay raises to all cab drivers and then fine them $50 for each future traffic violation.'...

"Mortimer Zuckerman, Park Plaza developer, said cryptically, 'All I want is the same thing as last year. I didn't get it then. Maybe I'll get it this year.' "

Santaland diaries

30 *years ago:*
December 14, 1971

Alan Milner got the inside scoop on the Jordan Marsh Santa Claus.

"A whole room is set aside for the man, complete with a cattle pen, a maze of runways curling around itself like a fun house without walls, or the holding pens outside the Chicago stockyard's slaughter houses. There are three separate viewing rooms where three Santas simultaneously receive guests during the peak hours.

"The off-duty Santas sit beardless in their ready room at the end of a day's work. They belie the Art Carney–*Twilight Zone* image of the department store Santa as an aging, thin alcoholic. They are young, rather stout, fathers; one works for State Senator Philip Quinn, while another is a supervisor for the Department of Social Services."

Restoring theater

35 *years ago:*
December 14, 1966

Stephen Mindich reviewed the Loeb Drama Center's production of the curiously titled *The Man of Mode: or, Sir Fopling Flutter*.

"The more one sees Restoration Comedy performed, the more one realizes the difficulties involved. Whether on a professional, or less than professional level, the style and technique of language, movement, and speech required, challenges the actor and director in a manner equaled or surpassed only by Shakespeare. Unfortunately, the challenge is often met only in part and productions suffer.

"At its best moments, the Loeb production is bright, witty, quick-tempered and carefully stylized, indicative of excellent Restoration Comedy. At its worst moments, this *Man of Mode* is slow, plodding, ill-humored, and as unstylized as a naturalistic production of *The Lower Depths*. This imbalance in direction and performance values hampers the play and the audiences' enjoyment."

Where are they now?

Amanda Bichsel Cook is senior editor at Perseus Publishing. Francis Davis is the author of *Like Young: Jazz, Pop, Youth, and Middle Age* (Da Capo, 2001). Renée Loth is editorial-page editor for the *Boston Globe*. James Barron is a Boston attorney. Marjorie Arons-Barron is president of Barron Associates Worldwide, in Boston. Stephen Mindich is chair of the Phoenix/Media Communications Group.

reality check by David Sipress

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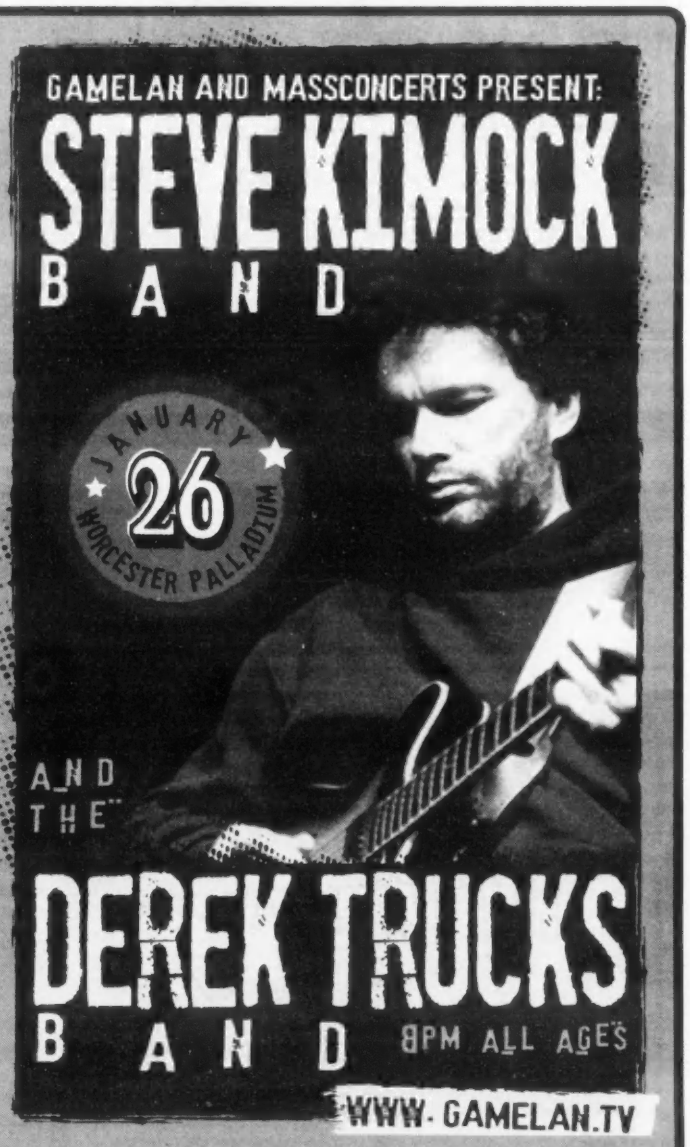


urban *buy*

Date yourself

Greet the new year with a fun or funky calendar

WITH 2001 NEARLY behind us, it's time to put up a new calendar and start planning for the year ahead. And with thousands of calendars from which to choose, you should be able to find one that will make you laugh, give you inspiration, or at least offend your boyfriend with pictures of scantily clad Chippendale dancers.

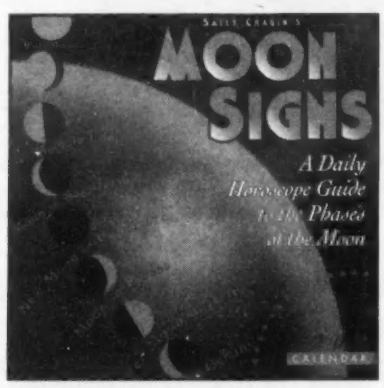
Over at the CambridgeSide Galleria **Calendar Club kiosk**, you can flip through about 12,000 calendars. And manager Tim Brennan says he's still unpacking boxes of new arrivals.

"They sent me cases and cases of Britney, and Britney's not moving as fast as they thought it would," notes Brennan, who says half his selection is devoted to the perennially popular dog calendars. The **Ferret Calendar 2002** ($13.95) marks the ninth year photographer Jeanne Carley has dressed up ferrets as firefighters and chimney sweepers to make them appear lovable. We'll let *you* judge her success.

This year, Brennan says ***Harry Potter* calendars** are "moving like mad." The store carries offerings with illustrations from the original books or pictures from the record-breaking movie.

Where to find it:

- B. Dalton, Arsenal Mall, 485 Arsenal Street, Watertown, (617) 923-4401.
- Barnes & Noble, various locations, www.bn.com.
- Borders, various locations, www.amazon.com.
- Calendar Club, CambridgeSide Galleria, 100 CambridgeSide Place, Cambridge, (617) 494-1257; Atrium Mall, 300 Boylston Street, Chestnut Hill, (617) 527-6660; Arsenal Mall, 485 Arsenal Street, Watertown, (617) 924-4730.
- Kinko's, various locations, www.kinkos.com.



For those in a New York state of mind, **Glory: A Celebration of the American Spirit** ($10.95) features images of patriotic Americans, such as an Illinois man who painted his entire front lawn like an American flag. All royalties and profits from the calendar go to the *New York Times* 9/11 Neediest Fund and the Red Cross. Other choices include the **New York City: Black & White calendar** ($12.99) and the **World Trade Center: 2002 Memorial Calendar** ($12.99), both showing the city in its pre–September 11 glory.

Find other options at bookstores like **Borders** and **Barnes & Noble**, or its subsidiary **B. Dalton**. The latter carries a selection of New England offerings, including the **2002 Boston Travel and Events Calendar** ($12.95) and **New England Fishermen** ($12).

Stargazers can pick up **Moon Signs** ($13.95) from Sally Cragin (a/k/a Symboline Dai) online at www.rsvp.com. Daily entries document the phases of the moon and give astrological advice.

For a more individual approach, pick out 12 of your favorite photos and turn them into a calendar. **Kinko's** can make a **personalized 12-month calendar** for $30 in three days.

Brennan says he's surprised that, with all these options, many customers come back for the same calendar year after year. We can only guess they've gotten wind of the Outhouses series. **Outhouses: 2002** ($11.99) features an outhouse for all seasons: an outhouse with a surfboard leaned up against it, an outhouse in the snow . . .

— Kim Weidman

PHOTOS BY KELLY DAVIDSON

moon signs

BY SYMBOLINE DAI

DID YOU MISS the Leonid meteors of mid November? Don't fret — you get another chance to see a celestial star shower this week, when the Geminid meteors climax on December 13 and 14. Some astronomers say the Geminids may be more spectacular than the August Perseids, with as many as 75 sightings an hour. The show starts around 10 p.m. — look near the Orion constellation. Here on planet earth, the serious shopping starts this weekend. When in doubt, grab a Cancer, Scorpio, or Pisces as browsing companion. This season, their taste is unerring.

Thursday, December 13
Dark of the moon in Sagittarius. If you can make the accident look like a pratfall, you'll save dignity. Sagittarius, today isn't the day to volunteer. And Virgo, Pisces, and Gemini are sending out frazzled signals on Channel LUV (wow, what a cheesy '70s-style metaphor — but you get the picture, I'm so sure). Shopping tip: avoid pricey electronic gear and concentrate on items you planned to purchase anyway. The "spontaneous" gift idea might backfire.

Friday, December 14
New moon in Sagittarius. An excellent day to practice a foreign language (needn't be verbal) or start a new sport. Sagittarius is likely to run into difficulties with overly aggressive males — look for comfort from generous (but defensive) protectors. Leo, this isn't one of those weekends where you have more fun by yourself. Libra, the reverse of that is true. Aquarius needs to take the initiative in work projects; who wants to wait for permission, anyway?

Saturday, December 15
Waxing moon in Capricorn. Rudeness abounds. Even if holidays weren't looming, bluntness would rule. Capricorn, you do not want to distinguish yourself as "the last to know." Taurus, you and Virgo take the lead in deciding the evening plans — you know the best value for dollars right now. Shopping tip: look for the dull and the useful, such as knee socks and those hard-to-find mid-length bootlaces.

Sunday, December 16
Waxing moon in Capricorn. An all-day void-of-course moon mixes up everyone's signals. Capricorn, it'll be easy to resent others who don't live up to commitments. Today, if you confront people, your irritation may be higher than seems reasonable. Aries, don't push your luck with those who need a little push. VOC all day until 2 p.m. tomorrow. Shopping tip: don't buy what you planned; go for useful, not decorative. No, the wooden-dowels-with-tulip-heads-on-a-stand-for-drying-plastic-bags are not appropriate.

Monday, December 17
Waxing moon in Capricorn/Aquarius. The afternoon is better for phone calls and letter-writing, as well as small gatherings where you talk about what you *will* do, rather than what you *did* do. (That's hard; the backward glance comes so easily.) Capricorn, act more generous than you are (especially New Year's babies). Aquarius, routine will burn you out this week — find freedom where you can. Taurus, ask others for favors before lunch. VOC until 2 p.m.

Tuesday, December 18
Waxing moon in Aquarius. Keep the calendar open and welcome the uninvited guest. Routine really chafes today. Aquarius is the one person in the room whose perspective is unclouded by vanity. Scorpio, others are waiting for a decision from you. Problem is, you see more options than usual today. Taurus: reticence counts, unless you're the kind of person who has to get to the bottom of things (with a hand drill, a plunger, an awl . . .). In that case, ask questions until you're satisfied. Shopping tip: sci-fi or fantasy anything.

Wednesday, December 19
Waxing moon in Aquarius. Politics are the most tempting topic for discussion, and not just because of September 11. Aquarius, you may think you're being affectionate, but what others are hearing is your usual enormous self-sufficiency. Aries, you'll have better luck reaching people who've got a safe distance from your current concerns — those folks in your usual neighborhood are feeling drifty. Shopping tip: short-wave radios, novelty phones. ■

Key to Moon Signs

This horoscope traces the passage of the moon, not the sun. Simply read from day to day to watch the moon's influence as it moves through the signs of the zodiac.

When the moon is in your sun sign, you are beginning a new 28-day emotional cycle, and you can expect increased insight and emotionality. When the moon moves into the sun sign opposite yours (see below), expect to have difficulties dealing with the opposite sex, family, or authority figures; social or romantic activities will not be at their best.

When the moon is in Aries, it opposes Libra, and vice versa. Other oppositions are Taurus/Scorpio, Gemini/Sagittarius, Cancer/Capricorn, Leo/Aquarius, and Virgo/Pisces. The moon stays in each sign approximately two and a half days.

As the moon moves between signs, it will sometimes become "void of course," making no major angles to planets. Consider this a null time and try to avoid making or implementing decisions if you can.

For Symboline Dai's sun-sign horoscopes and advice column, visit our Web site at www.bostonphoenix.com.

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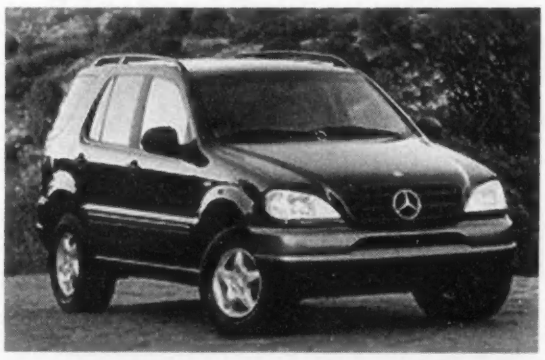

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OUT THERE

If multi-dating is the way it's supposed to be, why do I feel so guilty?

A little dated

BY KRIS FRIESWICK

MY LATE MOTHER once said to me, "Play the field. Until you've got a ring on your finger, you can do what you want." She had never taken her own advice, of course, and wanted her daughters to get out there and rip it up. The problem was that I never wanted to put her advice into practice. I am a one-man woman, a serial monogamist. I put all of my emotional eggs into one romantic basket, no matter how self-centered, dishonest, or irresponsible that basket eventually turns out to be. I don't play the field, I examine it — one cornstalk at a time, searching for any sign that that cornstalk might be the one for me, before abandoning it in a huff and moving on to the next one. The bumper sticker on my heart reads ONE MAN AT A TIME.

So it was with shock and disbelief that I recently found myself dating three men simultaneously. I don't know what cosmic switch was thrown to enable this to happen; it just happened. One guy asked me out, then a week later another one did, then the first one asked me out again, then a third showed up. I normally would've declined the invitations from numbers two and three, but over the past year I had the misfortune of meeting a series of men who seemed incapable of calling after the third date, so I decided to shelve my qualitative dating strategy in favor of a quantitative one.

Those for whom multi-dating is a way of life may shrug and snort "big deal," but for me it was an unprecedented opportunity. At last I was playing the field, just like Mom advised. For the first week, I felt like Doris Day in one of those movies where she wears fabulous organza frocks and accompanies Cary to the theater on Thursday, Rock to cocktails and dancing on Friday, and Henry to the country house for the weekend. I replaced the bumper sticker on my heart with one that read BRING IT ON.

My heart, however, had other plans. The first date with each man was fun, light-hearted, and stress-free. But when a round of second dates came along, I was riddled with guilt. Why should I feel guilty when I was doing nothing wrong, when I was, in fact, following the sage advice of my mother? But from the minute I stepped out the door for a date with *l'homme du nuit* until I stepped back through it at the end of the evening, I was terrified that I'd bump into one of the other *hommes*.

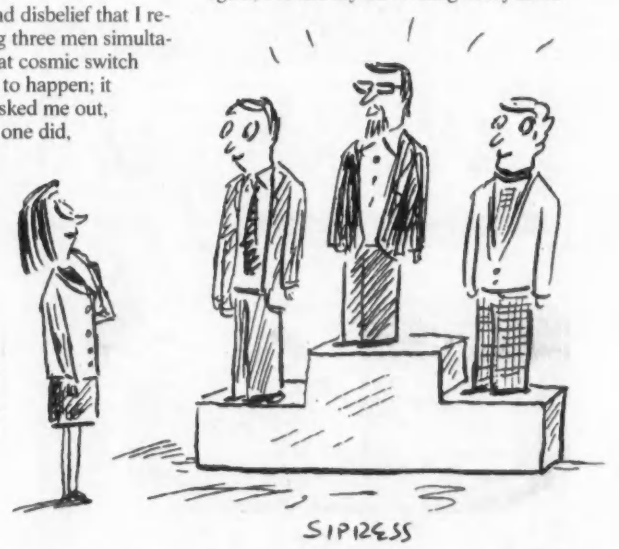
Boston looks a lot different when you're skulking around. And since these men all lived within a half-mile of each other, going out was especially tricky. I chose obscure locations for dinner ("Say, have you ever been to Ken's Steak House in Framingham?"). I avoided the neighborhoods where they lived ("The North End? Hmm, there's really nothing going on there. Why don't we go out in Waltham?"). I suggested long, circuitous routes through the city. I wore hats, even in 80-degree weather.

Then there were the protocol issues. How far to go past kissing? When do you tell them that they're part of a "field"? Too soon is presumptuous, too late is cruel. And what *do* you do if you run into one of the other men? During the most exciting and exhausting week of my life, I had seven dates in seven nights, believing that eventually one of the men would emerge as a finalist in my affections. By round four, lack of sleep had me praying it would happen soon. My friends thought I was bragging when I told them of my plight. In reality, I was just trying to make sense of an utterly unfamiliar situation.

Fortunately, a finalist did emerge. He said he wanted to be exclusive, and since he was the one I liked best, I agreed — if for no other reason than to finally get some sleep. Neither of us saw much long-term potential in our relationship, but we had a lot of fun together, and we figured that was sort of the point. I disengaged from the runners-up as gently as I could.

Mr. Finalist dumped me two weeks later.

No one likes to get dumped, but, dateless again, I found myself reveling in my aloneness. I walked through town, my head held high. I brazenly entered bars and neighborhoods I'd avoided just days before. Then, unbelievably, it happened again — two invitations within a day of each other — and, determined to multi-date without guilt, I said yes to both. Perhaps, I thought, practice is all it takes. I *could* be Doris Day, dammit.



DAVID SIPRESS

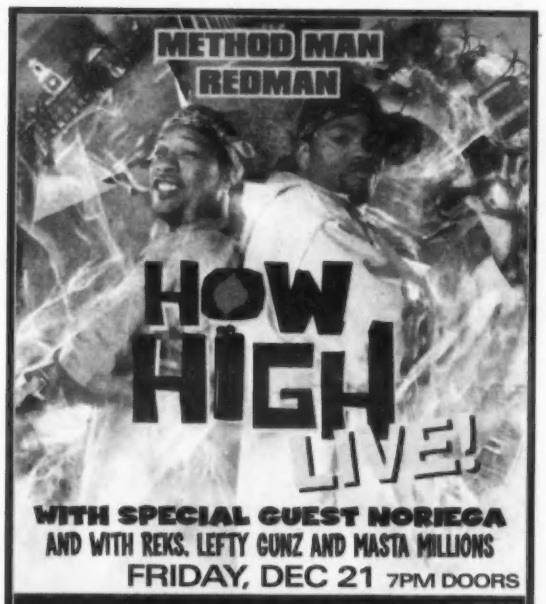
But on my first date with a handsome Welshman, my resolve shriveled. In a conversation apropos of nothing, completely out of nowhere, he announced, "I don't understand this American thing where people date more than one person at a time. In the UK, if I ask a girl out, she assumes that I'm not dating anyone, and I assume that if she says yes, she's not dating anyone."

I lamely replied, "Well, multi-dating is just how we do it here."

I lied. That's not how "we" do it here. It may be how some other people do it, but it's not how *I* do it — at least not anymore. In that moment, I realized the reason I'd been feeling so guilty is that multi-dating flies in the face of the unspoken dating contract that the Welshman was talking about, but which I'd been ignoring. With that, I abandoned multi-dating in favor of the time-tested, if not entirely successful, qualitative method.

If you can date more than one person at a time, best of luck to you. But my days of multi-dating are over. Relationships are hard enough when I take them one at a time. So, Mom, if you're out there somewhere reading this, I just want to say I'm sorry. I'm no Doris Day. ■

Kris Frieswick can be reached at krisf1@gte.net.



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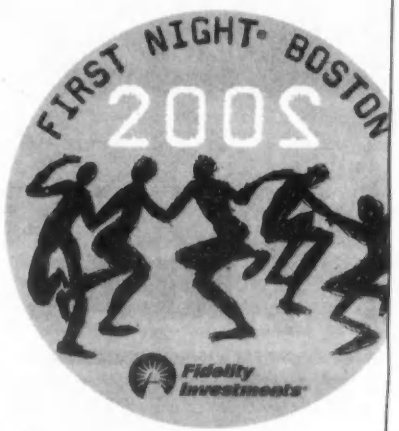

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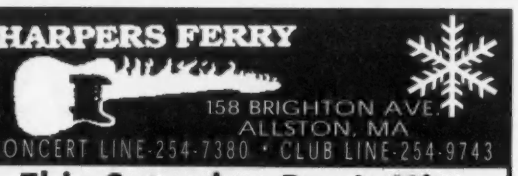

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STRAIGHT DOPE

BY CECIL ADAMS

There's been a lot of talk about how the hijackers who destroyed the World Trade Center expected to receive 72 virgins in paradise. Is this really true? (That they expected this, I mean, not that they'll receive it.) It seems a rather unsophisticated and juvenile theology: "In heaven you can eat all the ice cream you want and stay up past 10 o'clock and it's always recess." Is there any Koranic basis for believing that those who kill and die for the faith will get the aforementioned virgins?
J. Haas

I realize I'm treading on dangerous ground here. But I figure, Salman Rushdie got a *fatwa*, and I want one, too.

First, we should note that non-fundamentalist Muslims don't take the cosmological parts of the Koran any more literally than non-fundamentalist Christians take the biblical story of Genesis. They understand the bits about virgins and so on as metaphors for the ineffable joys of the afterlife.

Now to your question. The difficulty in determining what the Koran has to say about virgins and such is establishing what the Koran says, period. Translators vary widely in their rendering of the spare and often opaque text. For example, we find the following passage in a Web-based version of Islam's holy book (www.unn.ac.uk/societies/islamic/index.htm): "Verily, for the Muttaqun [righteous], there will be a success [paradise]; gardens and grapeyards; and young full-breasted [mature] maidens of equal age; and a full cup [of wine]" (An-Naba 78:31-34). Whoa, one thinks — the Kingdom of Heaven meets the Playboy Advisor! However, most other English translations, both online and in print, replace "full-breasted maidens" with some tame construction such as "companions." Inquiring further, we find that the Arabic word at issue is *WakawaAAiba*, which appears nowhere else in the Koran. The French, less prudish in these matters, usually render it as something like *des belles aux seins arrondis*, "beautiful ones with rounded centers," so I think it's pretty clear what the Prophet, or at least his stenographers, had in mind.

Nothing in the Koran specifically states that the faithful are allotted 72 virgins apiece. For this elaboration we turn to the *hadith*, traditional sayings traced with varying degrees of credibility to Mohammed. Hadith number 2562 in the collection known as the *Sunan al-Tirmidhi* says, "The least [reward] for the people of Heaven is 80,000 servants and 72 wives, over which stands a dome of pearls, aquamarine, and ruby."

A little hype from the marketing department, you may say. Fine. Let's return to the Koran, then. Even if we leave out the racy detail and make allowances for metaphor, we're obliged to admit that Islamic heaven is a pretty rockin' place, with an emphasis on sensual pleasures. The provision of virgins in indeterminate quantities is alluded to at numerous points, and you know they're not there just to fluff the pillows. (In fairness to the Prophet, the physical quality usually attributed to the houris, as they're called, is "wide lovely eyes.") The food, service, ambience, etc., are great. You're allowed to enjoy things the Koran explicitly denies you on earth, such as alcohol, and you won't even get sick. ("Wine … delicious to those who drink it … will neither dull their senses nor will they become drunk.") Granted, the whole thing is skewed toward the male idea of a good time, a defect by no means confined to Islam. Were Mohammed to found a religion today, I'm confident that each female arrival in heaven would be assigned a comely stud who would provide fabulous sex and in addition hang the curtain rods the first time he was asked. Granted, also, the emphasis on virgins is a little weird. (Think back on the first nights you've been party to. Was this your idea of great sex?) Still, you have to admit, heaven as Party Central sure beats the Christian idea of angels with harps.

Does this make Islamic cosmology "unsophisticated and juvenile"? Maybe. (Oh, let's not be lame about this. Of course it does.) But don't be too quick to judge. Christianity, after all, invented the idea of paradise in the first place. Looking at things from the point of view of a cynical materialist, which is the more outrageous proposition — luring the proles with the promise of eternal life, or throwing 72 virgins into the bargain? ■

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at the Boston Phoenix, *126 Brookline Avenue, Boston, MA 02215.*

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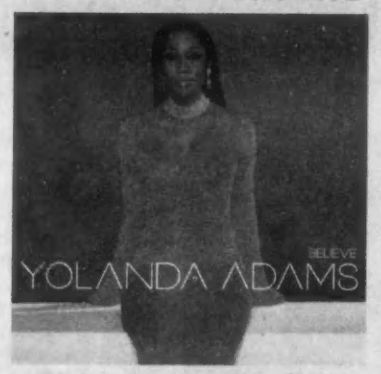

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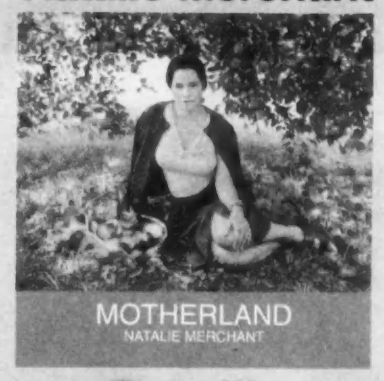

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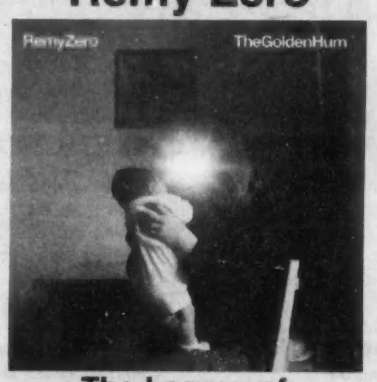

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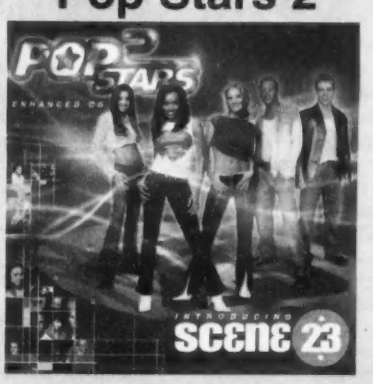

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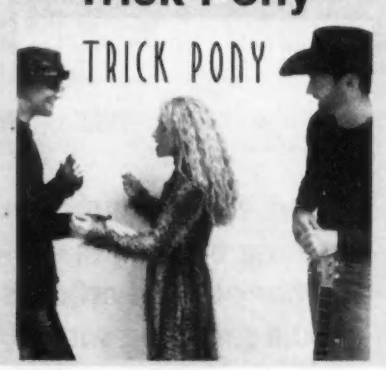

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RED SOX, *continued from cover*

Neil deMause, co-author of *Field of Schemes: How the Great Stadium Swindle Turns Public Money into Private Profit* (Common Courage Press, 1998), puts it this way: "Nobody buys a sports franchise for $700 million unless they're going to try and make a whole lot of money from somewhere. When you see that kind of money being thrown around, it's never good, because they're going to have to get it back from somebody. That person is you, whether you're a fan, a cable viewer, or a taxpayer."

With that in mind, here are a few ideas that are certain to come up repeatedly before a grinning Harrington finally brings this seemingly endless process to — yes — an end.

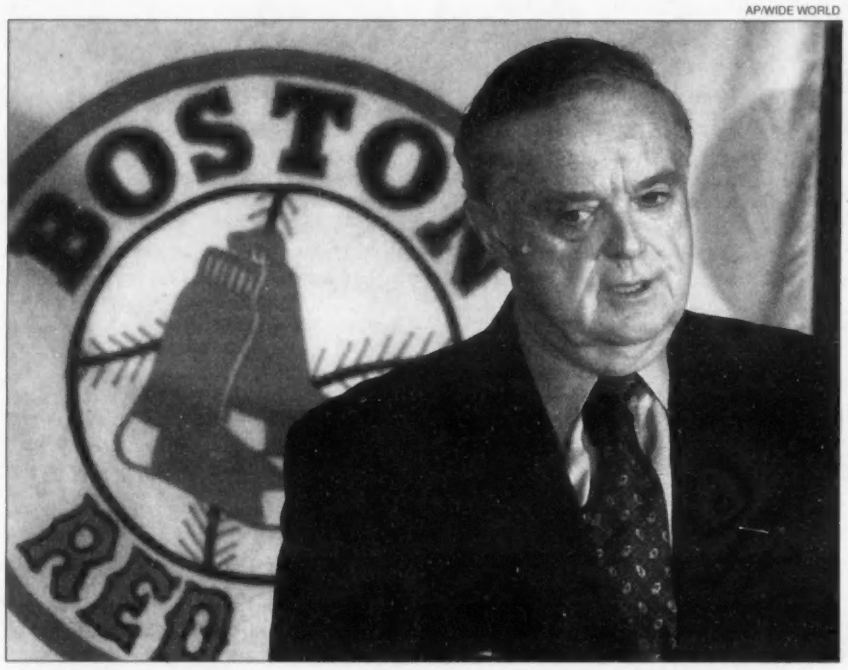
When they say it's not about the money, it's about the money. Fans are accustomed to greedy players such as Roger Clemens and Mo Vaughn leaving the Red Sox — or, for that matter, coming to the Red Sox, as was the case with Manny Ramirez. What's now clear is that the money paid to star players is just a fraction of the kind of wealth being thrown around by the would-be owners. Unfortunately, none of this money has a whole lot to do with bringing the Red Sox their first world championship since 1918, or with providing fans with a more comfortable, enjoyable experience.

Clearly the crown jewel in the Red Sox sale is the team's stake in NESN. Last year, NESN succeeded in persuading most cable systems in Greater Boston to add the service to their basic packages for about $1.50 a month — a boon for fans, given that it had previously cost about $10 a month as a premium channel. As it turns out, the move was even more of a boon for Harrington. NESN is now a much more valuable media property because, with the cable channel's expansion, it has been able to raise advertising rates.

Dolan, who also owns the New York Rangers and the New York Knicks, is willing to lay out $650 million because he wants to add NESN to his New York–based MSG sports network and his ownership share in Fox Sports Net. With a sports network stretching from New England to the mid Atlantic, observers say, Dolan would be in a much stronger position to sell national advertising. NESN, too, is the lure that drew the New York Times Company — owner of the *Boston Globe* — to sign on with the John Henry–Tom Werner–Les Otten group, since one of Times Company chair Arthur Sulzberger Jr.'s stated aims is to boost his organization's television presence.

Though none of the bidders can be ruled out, consider that only Dolan appears to have enough personal wealth to make the deal happen. Everyone else would presumably have to go to the bank. And this is what the lending officer is likely to consider: the Sox may be about to turn from a team of overpaid underachievers into a team that just plain stinks, thus reducing fan (and cable) appeal; the latest in a long series of wars between the owners and the players union is about to erupt, which could result in the cancellation of all or much of next season; and baseball's national-television contract is up for renewal — with the smart money betting that the owners will get less money this time than they did the last time. Getting financing in such a dicey situation could be almost impossible — proven earlier this year when Harrington was unable to obtain financing for a new ballpark before putting the team up for sale. That favors the guy who can just write a check. Which brings us back to Dolan.

AP/WIDE WORLD



WE'RE STILL WAITING... *what we'd really like to hear from Sox chief John Harrington is that he's going to do what's best for the team and its fans.*

If you're thinking none of this has much to do with bolstering the Sox' sorry pitching staff, well, you're catching on.

The sale has gotten caught up in Major League Baseball's dysfunction. Keep your eye on the Henry–Werner–Otten–Times Company–George Mitchell–Larry Lucchino –Whoever group. In terms of public perception, it's fallen to third place in the past week, behind moneybags Dolan and local favorites Joe O'Donnell and Steve Karp. But baseball commissioner Bud Selig continues to want this group badly, and he may yet find himself in a position to get what he wants.

Indeed, the big question looming over all this is whether elected officials would go along with a huge giveaway of taxpayer money to billionaire owners.

"I think the problem with baseball on a management level is that it has a bad commissioner and somebody who never should have been put in that position, because he's also an owner," says Smith College sports economist Andrew Zimbalist of Selig, whose family controls the Milwaukee Brewers. "He doesn't lead, and when he does lead he makes the wrong decisions. It's all reverberating now on the Red Sox."

Selig — last seen crying poormouth before a congressional committee — is desperately pushing for such changes as revenue-sharing and salary caps. Now, unless you think the Yankees should be in the World Series *every* year, you might think such changes are long overdue and would help restore competitive balance. That's fine, except that the Red Sox — with the second-highest payroll in Major League Baseball — could wind up as a pawn in Selig's game.

Selig's admiration for Werner reportedly stems from Werner's tenure as owner of the San Diego Padres, where he made his bones by stripping the franchise of all its best players. (The creator of *Roseanne*, Werner was also humiliated by his star's crotch-grabbing rendition of "The Star-Spangled Banner" before a Padres game. He's now Katie Couric's main squeeze.) Henry, who's trying to sell the Florida Marlins, is well-regarded by Selig and his fellow owners, who would like to accommodate him. The Marlins, in turn, would be bought by Montreal Expos owner Jeffrey Loria, another good old boy who needs to be taken care of, since Selig has also targeted the Expos for elimination in his ill-conceived — and possibly dead-for-now — contraction plan. (The third major partner, failed ski mogul Les Otten, is said to be friends with Red Sox manager Dan Duquette. Ugh.)

From Harrington's point of view, his fiduciary responsibility to sell to the highest qualified bidder may mean the bidder with the most money, which, at the end of the day, is likely to be Dolan. But Harrington's choice must be ratified by his fellow owners. And that's where Selig may grab the reins and try to steer this to the Henry-Werner group. Much has been made of the fact that Dolan's brother Lawrence owns the Cleveland Indians, a possible conflict of interest that Selig could latch on to in order to deny Charles Dolan the Red Sox.

It's possible that there's less to that than meets the eye — ESPN's Peter Gammons reported this week that Larry Dolan actually has a binding, written agreement that MLB will not impede an attempt by his brother to buy a team. Nevertheless, it would be a foolish observer indeed who would rule out the commissioner's favored buyer.

No one knows where the Red Sox are going to play. Harrington's dream of building next to Fenway Park, financed in part with more than $300 million in city and state money, appears to be as dead as Tom and Jean Yawkey. "An absolutely asinine plan ... unworkable," says Andrew Zimbalist. (The plan would also wipe out the *Phoenix*'s offices. For our past coverage, see www.bostonphoenix.com/archive/features/fenway.html.)

Surprisingly, though, the aging Fenway Park may not be as close to the wrecker's ball as everyone thinks. The Henry-Werner group says it will refurbish and expand Fenway. Some smart people say it can't be done, but who knows? Tom Goldstein, publisher of the baseball fanzine *Elysian Fields Quarterly* and a proponent of saving Fenway, thinks genuine neighborhood ballparks such as Fenway and Chicago's Wrigley Field remain an undervalued resource — much better for urban communities than even the much-praised new traditionalist ballparks such as Cleveland's Jacobs Field and Pittsburgh's PNC Park. "After Camden Yards [in Baltimore], there's not much new," he says. "They're all the same."

Charles Dolan, who has not signaled what his stadium preference would be, reportedly made a tantalizing comment, recounted in the *Globe*, when told that Fenway Park was too small. "If they can't watch the game here, they can watch it on TV," he was quoted as saying. Translation: a ballpark today is nothing but a television studio — a backdrop for a TV show. What better backdrop than John Updike's "lyric little bandbox"?

O'Donnell and Karp are the two most likely buyers to seek to grab hold of taxpayers' wallets. Karp already has a proven track record of profiting from state and city action. Last year, the *Boston Herald* reported that Karp had received a $5.25 million profit from the quiet sale of a Roxbury property to the Boston Water and Sewer Commission. Karp, an ally of Boston mayor Tom Menino, had paid $75,001 in January, 1997 to hold the option to buy the Harrison Avenue property. In March, 1998 he flipped it for $11 million, selling to the city-controlled agency. Both O'Donnell and Karp are also partners in a plan to develop real estate on the site of Anthony's Pier 4 on the waterfront. Karp, in fact, owns land near the site, and some now suggest that this could be a new ballpark site. They have also reportedly talked about building a new Red Sox ballpark on the site of Suffolk Downs. An alternate possibility: teaming up with Frank McCourt, another bidder for the Red Sox, whose South Boston waterfront property is considered by many to be an ideal location for a new stadium.

What all this adds up to is that for all the local rooting for O'Donnell and Karp, a successful bid from them means money. Even if the Harrington "New Fenway" plan is dead, the pair might seek millions in public money to finance a waterfront or East Boston plan. And despite the currently dismal situation on Beacon Hill, state legislators may be prepared to give it to them. State House insiders suspect that the powerful friends of O'Donnell and Karp, such as Menino, would push hard to find some way to help fund the duo.

And, no, it's not that O'Donnell and Karp are cash-poor, as some media circles have portrayed them. Clearly these are wealthy, successful people, and they could bring in partners who are equally — or more — wealthy to win the bid, or even after the sale. But their route to greater riches is a bit more complicated than that of the other groups, for whom the Red Sox are more than anything a media deal. Sure, O'Donnell and Karp would benefit as much as anyone from acquiring NESN. What they're really about, though, is real estate. If they build a new stadium anywhere other than the Fenway, then they have

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two major development opportunities — and Karp, an experienced and savvy mall developer, knows his real estate. First, Fenway Park itself can be redeveloped, emerging as a link between the increasingly vibrant Kenmore Square at one end of Brookline Avenue and the Landmark Center at the other. Second, the new ballpark itself would almost certainly be not just a ballpark, but a retail mecca, a food court, a media center, what-have-you.

O'Donnell is a former Harvard baseball star whose good-guy reputation is deserved. But before elected officials fall all over themselves to shove money at him and Karp, they should stop to consider what an incredibly lucrative deal this is going to be.

Indeed, the big question looming over all this is whether elected officials would go along with a huge giveaway of taxpayer money to billionaire owners, whether it's O'Donnell-Karp or Dolan or whoever, at a time when they're slashing human services to the bone. "I just don't think the people are willing to do that," says City Councilor Peggy Davis-Mullen, a staunch opponent of Harrington's "New Fenway" plan. Adds Steve Collins, executive director of the Massachusetts Human Services Coalition: "This would be a totally wrong time and would send a totally wrong message if we were to help out private corporate interests at a time when we're slashing services for our most vulnerable residents." Herb Gleason, a lawyer for the Fenway neighborhood, puts it this way: "It would be the height of folly to provide a subsidy like that to Dolan."

Still, sources say that there is reason to think the powerful House Speaker, Tom Finneran, would be willing to make the same financial commitment to the next owner as he did to Harrington for a stadium plan that he likes. Inconceivable as it may be, the state may yet write a check to the Red Sox even though it has refused to uphold its court-ordered commitment to care for mentally retarded adults.

NOBODY'S SAYING that the new Red Sox owner has to mirror the model set by the late Tom Yawkey, the North Carolina native who purchased the Red Sox in 1933 and whose imprint is still felt through the trust he set up to govern the team. Yawkey, who genuinely loved the game, spent freely and liked to hang out with his players. The result was the infamous coddled "country club" of the 1950s and '60s, a team that featured a series of high-priced sluggers, from the sublime (Ted Williams) to the ridiculous (Dick Stuart), but that never won. Then, too, Yawkey — at best a casual racist — was notoriously slow to sign African-American players, creating resentment in the black community that lingers to this day, despite Harrington's genuine efforts to counter that.

YAWKEY'S WAY: *the Sox' long-time owner had a love of baseball and empathy with its fans that's in short supply today.*

But Yawkey did bring a sense of perspective about the game then that is sorely missing now. *Globe* sports columnist Will McDonough — who's close to Harrington, though apparently not close enough to learn what he's thinking — got at this in a December 2 piece in which he lamented, "Wouldn't you like to hear or read this sentence just once from John Harrington or Justin Morreale, his lead lawyer in the Red Sox sale: 'We are going to do what is in the best interest of the baseball team and the Red Sox fans.' " You don't have to go along with McDonough's endorsement of the O'Donnell-Karp group to appreciate the sentiment.

Larry Moulter, a former chair of the Boston Garden/FleetCenter, articulated this concern in a *Globe* op-ed on Tuesday. "We must restore a sense of values to professional teams balancing the almighty financial concerns of these teams with civic and personal responsibility that make them so special," he wrote. Unfortunately, it's unlikely the next owner of the Sox will embrace those values. These days, it's all about out-of-town conglomerates, cross-platform media packages, and national advertising. AOL Time Warner owns the Atlanta Braves. Rupert Murdoch's News Corporation owns the Los Angeles Dodgers. The Tribune Company owns the Chicago Cubs. It's not likely that things are going to be any different with the Red Sox.

For City Councilor Maura Hennigan, who has criticized Menino's plan to finance a new Red Sox stadium, the notion of an out-of-towner's owning the team is daunting. "I think it'd be nice if we had somebody local, somebody who has a sense of Boston and the provisions," says Hennigan, who adds with resignation, "Harrington supposedly has to go to the highest bidder."

For Red Sox fans and the local public, none of the apparent finalists satisfies what most would want in a new owner for the team — a good corporate citizen with deep pockets. O'Donnell and Karp would likely be looking for public money to make their development dreams come true. Dolan's a media magnate who could prove to have as much interest in winning as, say, Boston Bruins tightwad Jeremy Jacobs. The recent addition of the well-regarded John Henry to the Werner-Otten group is cause for some optimism, but those bidders are still more likely to be at least as devoted to Bud Selig's agenda as they are to building a winner in Boston.

As much as Sox fans rail about Yankees owner George Steinbrenner, what many might want is a Steinbrenner of our own to come into town and propel the team to victory. "I just want to see that the new owner of the Boston Red Sox is concerned with bringing a world championship to Boston," says former Boston mayor Ray Flynn. "The focus really should be on winning, and not making millions from a losing team."

In the end, what this is really about is the Red Sox' joining the global economy, something Boston itself has been in the process of doing for a generation. "I've been concerned for years about the trend wherein Boston has increasingly become a city of branch managers for huge corporations that are owned outside and are not keyed in to our particular charm and tradition," says communications consultant Marjorie Arons-Barron, former editorial director for WCVB-TV (Channel 5) — itself a once-local organization, now part of the Hearst-Argyle broadcast juggernaut. "When it comes to baseball, particularly, there's only so much you can learn about Boston. You have to have it in your veins. You have to have it in your DNA."

Unfortunately, the business of baseball these days isn't baseball, it's business. So go ahead: root for your favorite plutocrats. Just remember that at the same time they're laying out hundreds of millions of dollars for the Red Sox, you're going to pay, too — in higher ticket prices, jacked-up concession prices, rising cable bills, and taxes. And in the immeasurable but real psychic cost of watching the national pastime turn into just another part of life that used to be fun, back before it became all about money. ■

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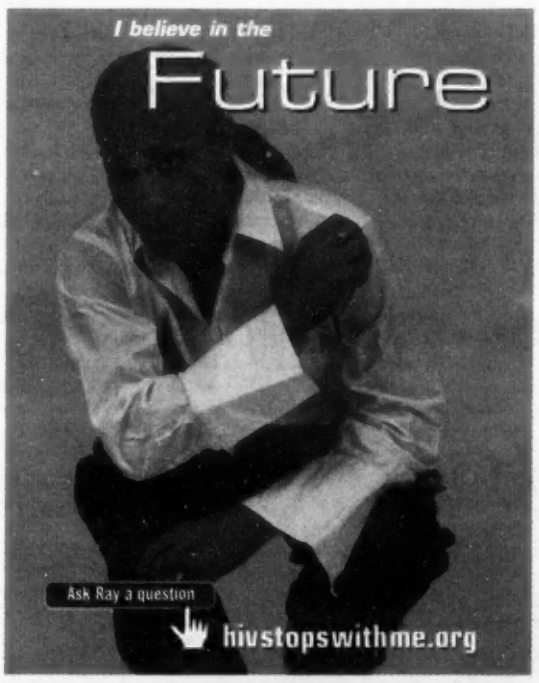

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FREEDOM WATCH

The First Amendment states that 'no law' can abridge freedom of speech. So what part of 'no' doesn't John Ashcroft understand?

Gag order

BY HARVEY A. SILVERGLATE

ATTORNEY GENERAL JOHN Ashcroft has gone White House spokesman Ari Fleischer one better in the race to equate criticism of the Bush administration's war policies with a lack of patriotism. In a time of danger — where we now undoubtedly find ourselves — national security can ill afford such sanctimony-tinged myopia.

Fleischer's admonition that people must watch what they say, made in response to *Politically Incorrect* host Bill Maher's remark that "we have been the cowards lobbing cruise missiles from 2000 miles away," was, it turns out, just the first shoe. The second shoe dropped during Ashcroft's muscular testimony last week before the Senate Judiciary Committee. Making crystal clear his narrow-minded belief that there exists one legitimate view (his) on the balance between liberty and security, the attorney general warned darkly:

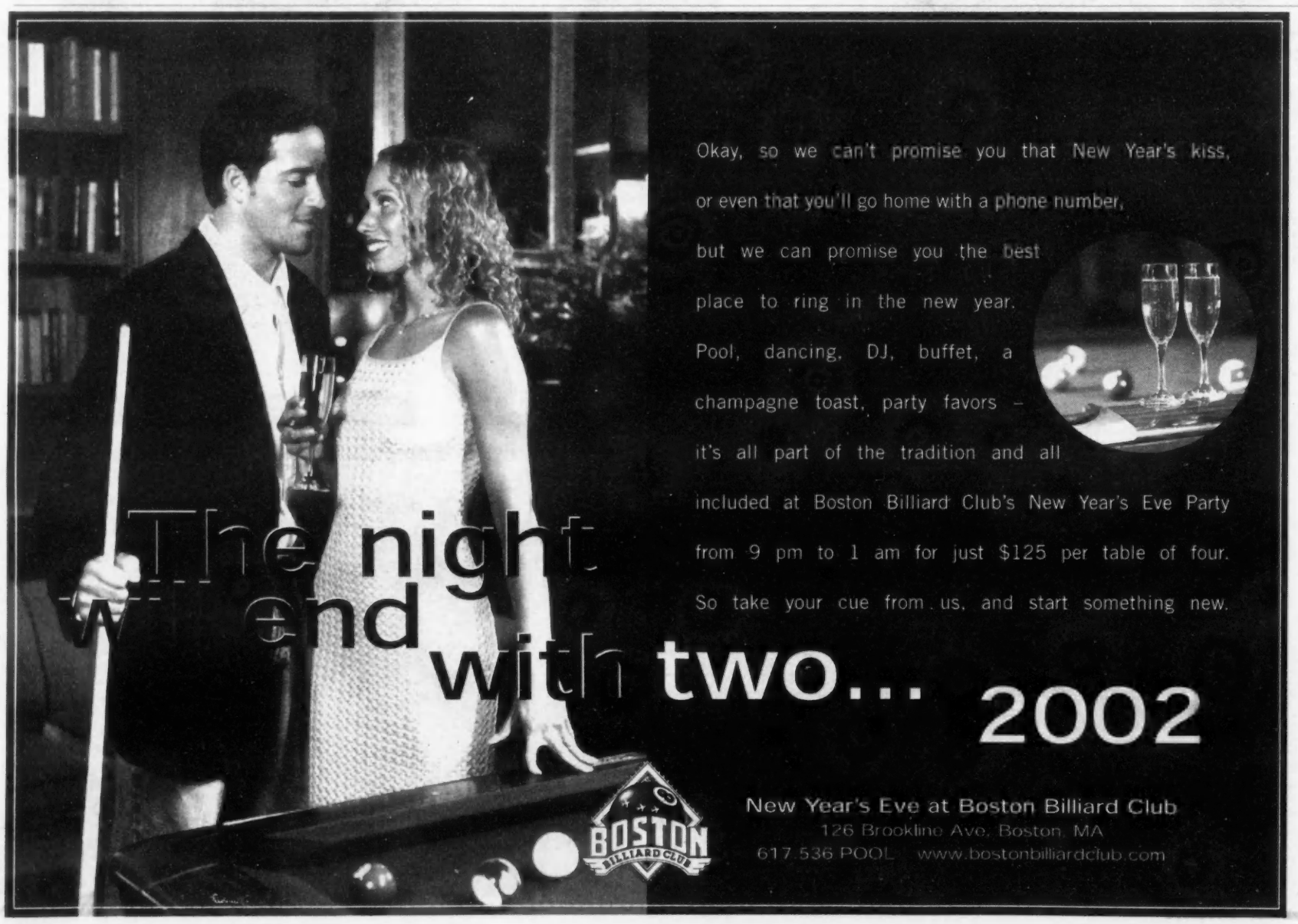
"We need honest, reasoned debate, and not fear-mongering. To those who pit Americans against immigrants and citizens against noncitizens, to those who scare peace-loving people with phantoms of lost liberty, my message is this: your tactics only aid terrorists, for they erode our national unity and diminish our resolve. They give ammunition to America's enemies and pause to America's friends. They encourage people of good will to remain silent in the face of evil."

Our history of seeing nonconformists and critics attacked in times of war, despite its ugliness, has also revealed the quintessential genius of American liberty. Some of the Supreme Court's most important insights have come at crucial moments in the 20th century, and they should be grasped rather than dishonored by the first administration of the 21st.

Ashcroft's argument that in the face of domestic terrorism certain civil liberties heretofore taken for granted require rethinking begins with a valid constitutional basis. Indeed, the Bill of Rights sets out

See **GAG,** *page 24*

DALE STEPHANOS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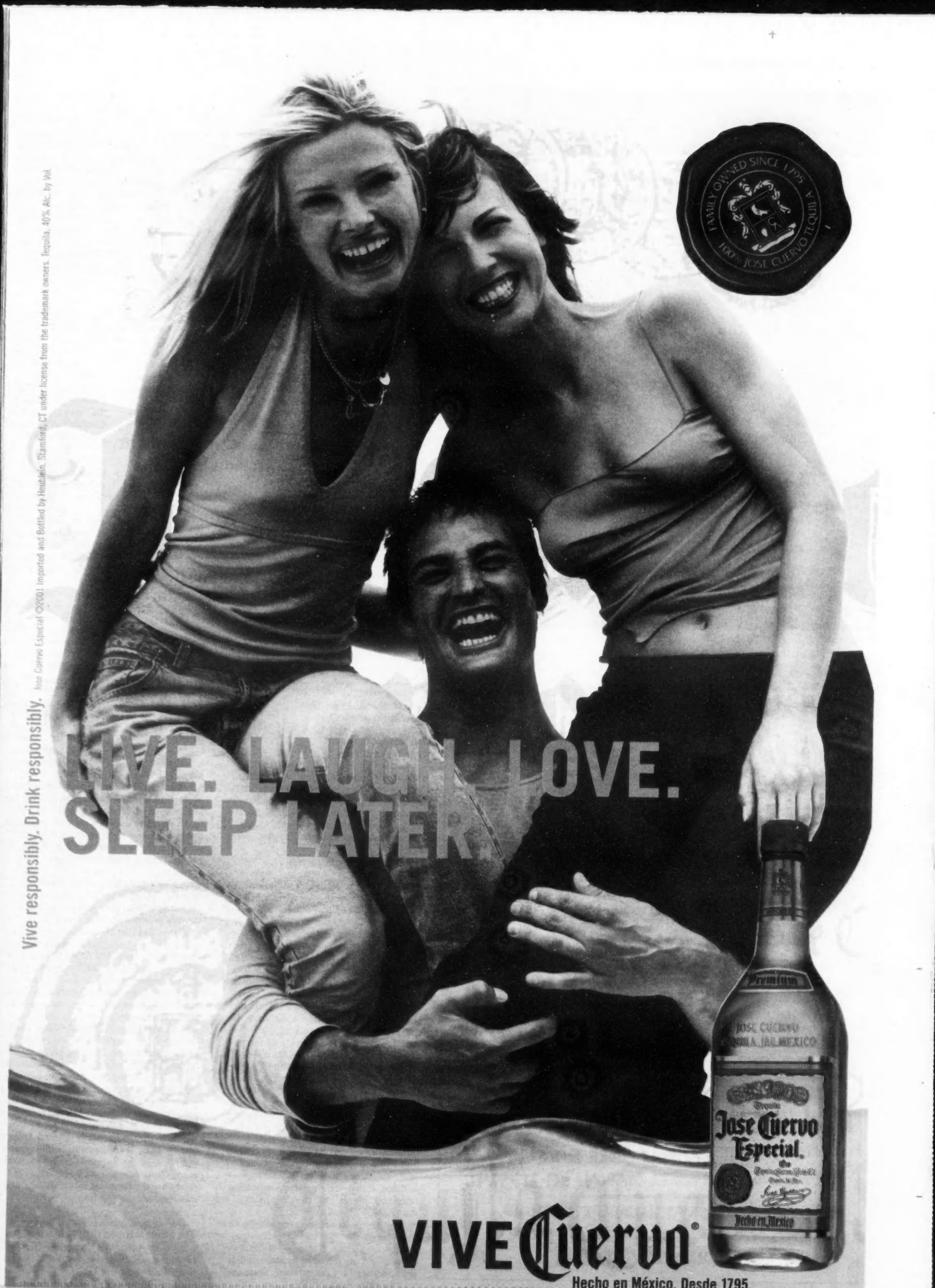

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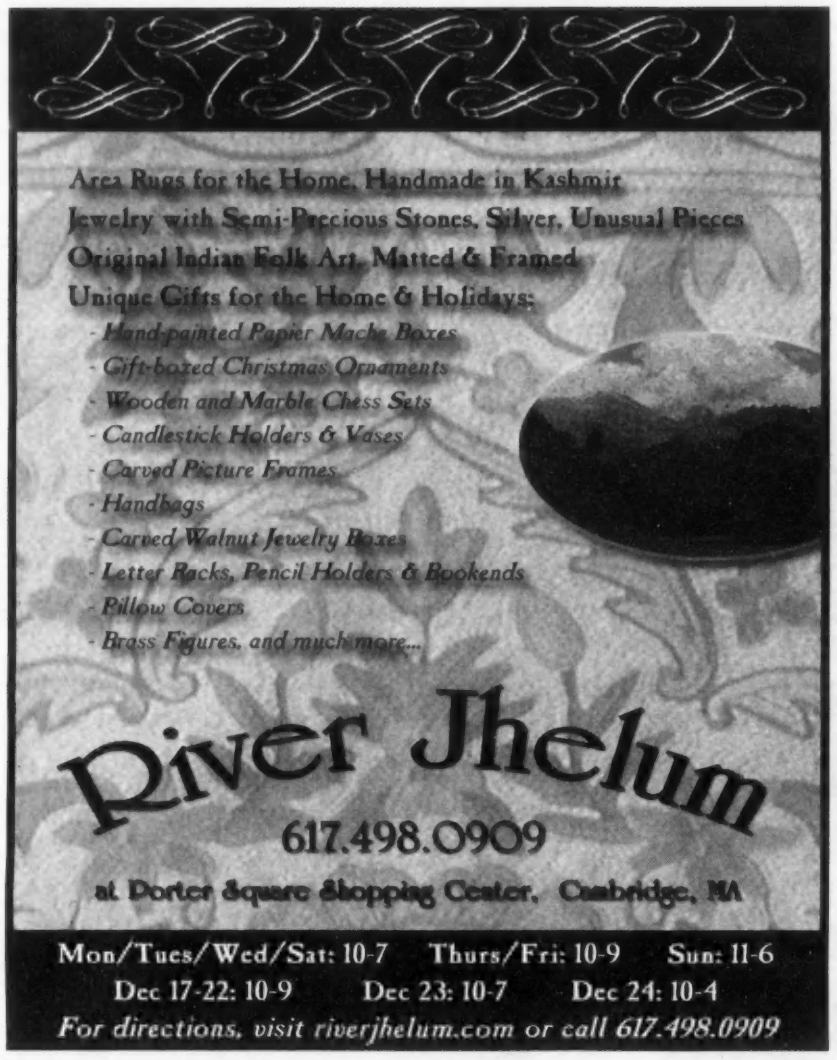
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liberties that are, by the very language used by the drafters, vague and malleable, so as to allow future generations to take into account current conditions. The Fourth Amendment protects against "unreasonable" searches and seizures, not all incursions into privacy. The Fifth Amendment assures "due process of law" before the government takes "life, liberty, or property," which guarantees simply whatever process is "due" under the circumstances. The Sixth assures "the assistance of counsel for [one's] defense," which the Supreme Court has interpreted as *effective* legal assistance in light of the evolving standards of the bar. The Eighth Amendment outlaws "cruel and unusual," rather than all, punishments, leaving each era to determine where to draw the line between the civilized and the barbaric, a line the court has recognized evolves over time.

By conflating disagreement and disloyalty, however, Ashcroft focuses his attack on that portion of the Bill of Rights that is, by its own terms, absolute. The government "shall make no law … abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances," states the First Amendment. To paraphrase the late justice Hugo Black, which part of "no" doesn't the attorney general understand?

True, we are at war. But in the last century, the Supreme Court deemed protecting the right to dissent and to question most important not during peacetime, but in times of war and other crises. September 11 indeed requires rewriting some rules, but the First Amendment should not be among them. Ashcroft, so fond of citing such historical precedents as Abraham Lincoln's suspending habeas corpus and Franklin Roosevelt's relocating Japanese-Americans, should look at the wartime First Amendment precedents as well.

In the middle of America's involvement in World War II, the Supreme Court faced down the Ashcrofts of that era when it invalidated a requirement that all schoolchildren start the day by pledging allegiance to the flag in order to perpetuate 'the ideals, principles, and spirit of Americanism.'

IN THE middle of America's involvement in World War II, the Supreme Court faced down the Ashcrofts of that era when it invalidated a requirement that all schoolchildren start the day by pledging allegiance to the flag in order to perpetuate "the ideals, principles, and spirit of Americanism." A number of Jehovah's Witness children, whose patriotism was not in doubt, refused to pledge because it violated the Biblical injunction against idol worship. In the 1943 case *West Virginia Board of Education v. Barnette*, Justice Robert Jackson, writing for a 6-3 majority, noted that the strength of the nation lay in "individual freedom of mind" rather than "officially disciplined uniformity for which history indicates a disappointing and disastrous end." As if responding to Ashcroft's insistence that the administration's wartime policies were beyond question, Justice Jackson warned that much misery has been caused throughout history by efforts "to coerce uniformity of sentiment in support of some end thought essential." Jackson concluded that "compulsory unification of opinion achieves only the unanimity of the graveyard."

A similar issue arose in the aftermath of the Korean War. We had defeated one deadly totalitarian system — Nazism — only to find ourselves in mortal conflict with another — Communism. State and federal loyalty oaths and investigations became the rage. In *Sweezy v. New Hampshire* (1957), the court ended the New Hampshire legislature's investigation into the supposedly "subversive" views of professor Paul Sweezy, who had been held in contempt for his refusal to reveal, among other things, what he taught at the state university. His interrogators claimed that his teaching was subversive of New Hampshire's democratic form of government. That era saw a host of similar, equally unsuccessful attempts to impose loyalty oaths on public employees.

The Vietnam War produced its own cases. While the court dealt harshly with people who actually *interfered* with the war effort — those who burned draft cards or urged others to do so, thereby disrupting the Selective Service System, for example — it assiduously protected those who questioned the war in even the strongest terms. *Cohen v. California* (1971), for example, authored by the great conservative justice John Marshall Harlan, protected the right of a young Californian to enter a courthouse with the slogan FUCK THE DRAFT written on his jacket. The court recognized the difference between *criticizing* wartime policies and taking affirmative steps to *interfere* with then. Criticism does not aid the enemy; rather, it assures the health — and ultimately the security — of the nation.

So while it is true that historically some rights have been narrowed in wartime, it is also true that the modern-era Supreme Court has carefully preserved the right to criticize the government's wartime practices. Since World War II, the Court has held both that the text of the First Amendment provides virtually absolute protection for political speech — that "no law" means just that — and that the nation's strength depends on what has been dubbed "the free marketplace of ideas," which serves as the most effective way to root out error. As Justice Jackson observed in *Barnette*, totalitarian societies were biting the dust not only because of internal enmity caused by efforts to enforce conformity, but also because conformity produced a false sense of security.

In the days just before Ashcroft's Senate testimony, some former high-ranking FBI officials criticized Ashcroft and new FBI director Robert Mueller's policy of mass arresting many hundreds of people thought to have connections with suspected terrorists. Such a policy, warned seasoned G-men, might actually interfere with investigators' ability to follow such suspects, who could lead them to yet more terrorist cells. During his Senate testimony, Ashcroft tried to intimidate his critics by claiming that they give aid and comfort to the enemy. But while Ashcroft is free to use his bully pulpit to *disagree* with the administration's detractors, his efforts to *scare* and *silence* them by labeling them disloyal actually *detracts* from our security. It seems, well, a bit unpatriotic. For, as the Supreme Court has long recognized, complacency and false certainty are the problem, while dissent and criticism are the solution. ■

Harvey Silverglate is the co-author of The Shadow University: The Betrayal of Liberty on America's Campuses *(HarperPerennial, 1999) and a partner in the law firm of Silverglate & Good.*

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CYNICAL MOVES

Why Bush's Social Security Commission report doesn't solve the crisis, and raises expectations the program was never intended to meet

Untethering your future

BY SUSAN RYAN-VOLLMAR

IT'S GOING TO take political courage — and lots of it — to get politicians to deal with Social Security reform. That's why it's not going to happen anytime soon, if ever.

The latest attempt to deal with the coming fiscal crisis makes about as much sense as including a regular investment in MassMillions as part of your retirement plan. Seven months ago, President George W. Bush charged a 16-member commission with the task of devising a plan that would allow workers to invest part of their Social Security taxes in the stock market. The idea was to generate greater investment returns for individual retirees than those yielded by government bonds — where Social Security funds are currently invested. The commission released its final report on Monday. (You can read its executve summary online at www.washingtonpost.com/wp-srv/onpolitics/articles/ssfinaldraft.htm.) Anyone with a passing knowledge of personal finance will be shocked by the panel's recommendations.

The 16-member group, co-chaired by former New York senator Daniel Patrick Moynihan and newly named AOL Time Warner chief executive Richard D. Parsons, couldn't agree on one idea for investing Social Security taxes in the stock market, so they gave the president and the public three to chew on for the next seven months or so.

There is something deeply ironic about Republicans embracing the paternal arm of big government on an issue like retirement savings.

The only fact that matters about each plan is that they all depend on workers making *additional voluntary contributions* — above and beyond their Social Security tax — to government-managed "personal retirement accounts," as the report calls them. (The government would match the contribution — to the tune of about $40 billion a year.) Why is this bad? Well, workers *already have* the ability to invest their own money in the stock market. And they don't need to hand over any more of their paycheck to the United States government to do so. Anyone can open a Dividend Reinvestment Plan (commonly known as a DRiP) and invest in stocks for as little as $10 a month. Trouble is, many people don't even know such an investment option exists.

And here is the nub of the Social Security problem. Generally speaking, Americans — who don't know enough about personal finance to keep themselves out of crushing credit-card debt, much less plan for their retirements — expect too much of the program. We've lost sight of Social Security's original mission. Created at the height of the Great Depression, in 1935, the program was intended as a safety net. It was put in place to ensure that every taxpayer would receive something upon retirement and that no one would be left destitute. Now Americans look at the money they pay into the system — about 6.2 percent of their wages — and think their benefits should support a leisurely retirement. (Which is a concept of living that didn't even exist in 1935.) President Bush has done nothing to dissuade Americans from embracing these lofty expectations. Instead, he's encouraged them. As the executive summary of the 165-page report recounts, during one of Bush's campaign speeches on Social Security, he declared: "Ownership in our society should not be an exclusive club. Independence should not be a gated community. Everyone should be a part owner in the American dream."

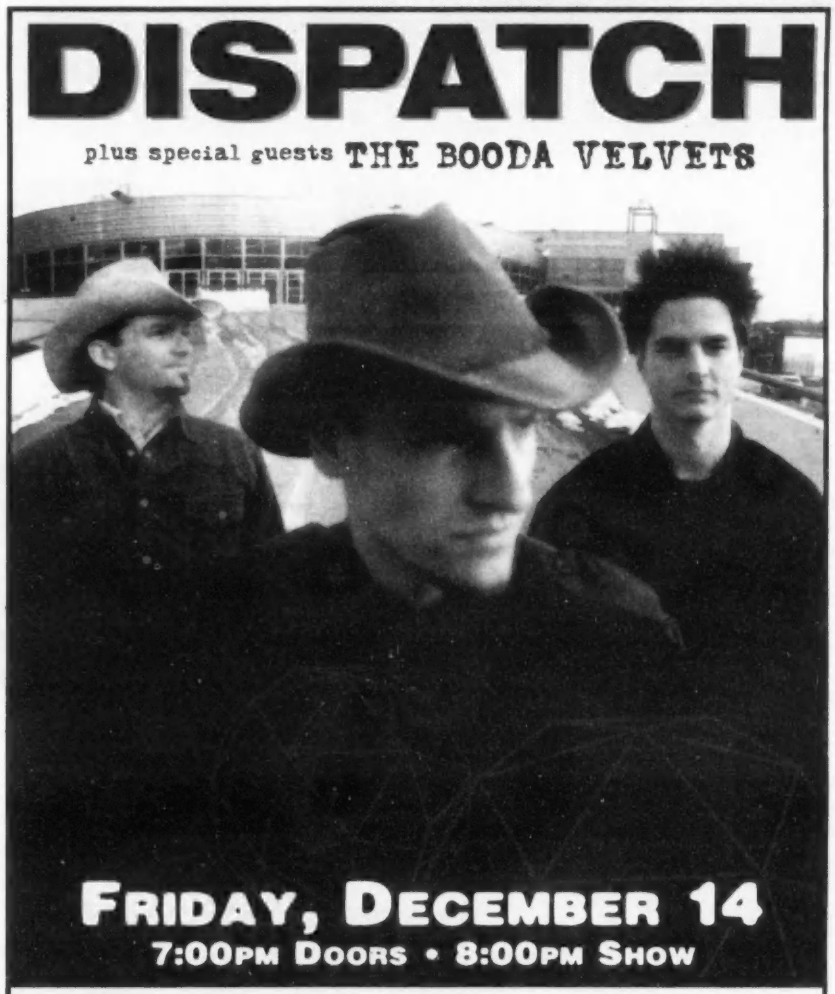
Since when has it been Social Security's responsibility to make retirees financially independent? Never. The program is a safety net, pure and simple. The commission's complaint that taxpayers cannot pass along their benefits as an "inheritance" is disingenuous. Social Security is also a disability and life-insurance program. Insurance is a hedge: you pay for a policy that will take care of your loved ones in the event of a catastrophe. If the catastrophe never happens, you don't get your money back.

American workers who wish to partake of the "American dream" already can — and some do. There are plenty of tax-deferred-investment options out there to help the average American save significant sums of money for retirement: 401(k) and 403(b) plans, Individual Retirement Accounts (IRAs), Roth IRAs, Keogh plans. Yet too few people take advantage of these options. Today, Americans save a little less than five percent of their after-tax income. About a quarter of workers eligible to participate in a 401(k) plan take a pass on it. And the average household in the United States keeps a balance of about $5000 on its credit cards.

If President Bush is truly concerned about every American's ability to look forward to a comfortable retirement, then he should take the estimated $40 billion in additional costs these "personal retirement accounts" will drain from the system and create a program of personal-finance education for our public schools.

But that won't happen. Because no one in the Republican Party from Bush on down — or in the Democratic Party, for that matter — is going to lecture this country's vast middle class and tell its members to start taking responsibility for their own futures. Politicians feel com-

See **SOCIAL SECURITY,** *page 28*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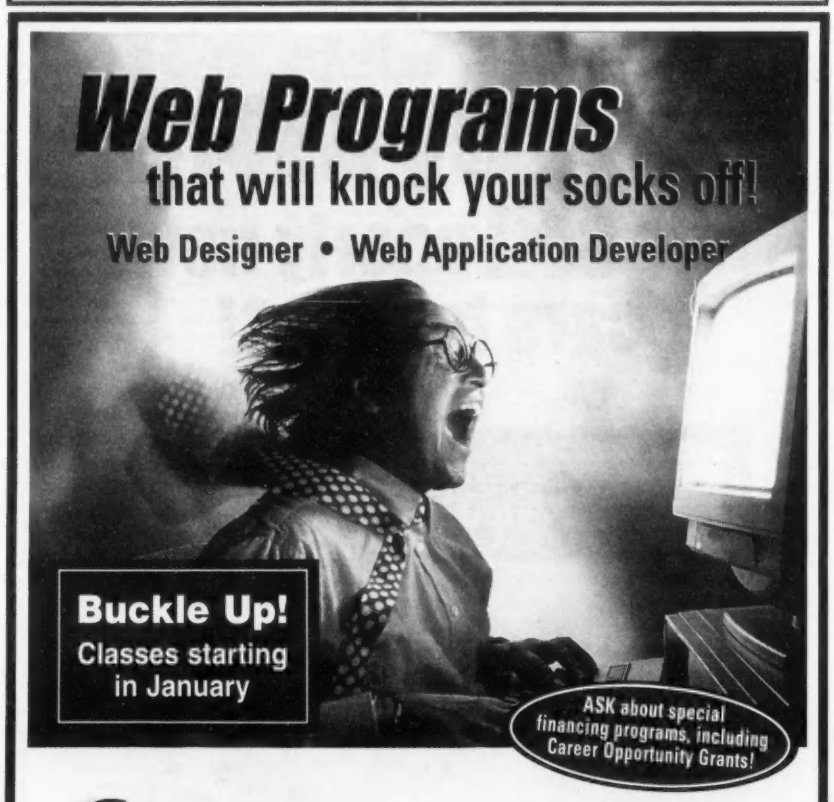
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SOCIAL SECURITY, *from page 27*

fortable speaking that way only to welfare recipients. Which is why Congress actually passed the Welfare Reform Act — for better or worse — in 1996, and a Democratic president signed it into law. It's also why we're probably not going to see any meaningful reform of the Social Security program before disaster strikes.

So we can count on both political parties to keep pandering to the Baby Boomers who are going to hoover the Social Security program out of existence in the coming two decades. And we'll be presented with pathetic solutions like government-supervised investments in the stock market. ("We will establish basic standards of safety and soundness, so that investments are only in steady, reliable funds," the report piously states. Those stock investments are called index funds, and no, you don't need the government to help you get started.)

There is something deeply ironic about Republicans embracing the paternal arm of big government on an issue like retirement savings. This is what you might expect from the Democrats: *no, we don't trust you to take care of yourself, let us do it for you.* And yet here we have it — the GOP as promoter of the nanny state.

It only makes sense when you realize that Bush's Social Security Commission report will act as an elaborate smokescreen to divert our attention from the real issues: not enough Americans know how to plan for their retirements, and Social Security, which *does* succeed as a safety net for the most needy among us, is heading for fiscal disaster.

Today, there are only 3.4 workers per beneficiary. By 2016, the money going out will exceed the money coming in, and Social Security reserves will be tapped for the first time. By 2038, those reserves will be exhausted. We need real reform. Given that Americans live much longer today than they did just decades ago, the minimum age from which benefits can begin should be raised. Given that the program was designed as a safety net for the needy, benefits for the wealthy should be scaled back.

Bush's plan doesn't deal with any of that. Instead, much is made of the notion that these proposed "personal retirement accounts" can "endow workers with a measure of wealth." The commission critiques the current Social Security program as a "poor investment." It cynically notes that some workers may die before becoming eligible for their retirement benefits: "For black men age 20, only some 65 percent can be expected to survive to age 65. Thus, one of every three black youths will pay for retirement benefits they will never collect." The report makes passing reference to death benefits, but quickly notes that "many workers die before eligibility for these is established." (Of course, if the Bush administration is truly concerned about the plight of black men in this country, allowing for investment of Social Security funds in the stock market is probably not the most efficient way to address the problem.)

But none of these matters will be debated in the coming days — assuming the commission's report gets any attention at all amid ongoing coverage of the war on terror. Thanks to the menu of options recommended by the commission, we'll instead get a mind-numbing debate centered on rates of return, rates of real return, investment options, diversification, and on and on. None of which addresses the real problems with Social Security. ■

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CABLE COIL

How AOL Time Warner's legendary CEO used the First Amendment in an attempt to monopolize cable TV

Gerald Levin's dark legacy

BY JEFFREY CHESTER

ROB ZAMMARCHI

THE DAY AFTER AOL Time Warner CEO Gerald Levin announced his retirement, front-page stories gushed shamelessly over his many accomplishments. And it's true that he did indeed wield enormous influence in a variety of media, including cable television and the Internet. But all the craven enthusiasm about the man and his career has obscured the negative aspects of his legacy. For under Levin, Time Warner embarked on a political and legal campaign that ultimately weakened the free-speech rights of citizens, harmed consumers, and now threatens the future of the Internet. And despite his departure, Levin's political agenda will likely be sustained.

In the last decade, Time Warner became the principal political force in the communications industry. As such, it has led efforts to overturn regulatory policies designed to ensure the public's right to a democratic and diverse electronic-media system. Levin's vision cannot countenance any law or rule that places even modest limits on Time Warner's corporate power. In what New York University law professor Yochai Benkler has termed a "moral inversion" of the First Amendment, Time Warner has cloaked an economic and political power grab in the guise of protecting free speech. In endless court challenges, Time Warner has consistently argued that its First Amendment rights as a cable operator trump the public's interest. According to Levin, a cable company has the right to determine who can speak, by picking and choosing its programming. Anything less than unfettered "publisher" status has been anathema to Levin.

Over and over again, Levin's Time Warner fought rules designed to ensure that cable companies wouldn't have a monopoly over the viewpoints expressed on TV screens served by what were already essentially local monopolies. In most communities in the US, there is only one cable company. (In fact, seven companies now control 85 percent of the nation's cable-TV households. Time Warner is the second-largest cable company, controlling access to about 25 percent of the nation's cable-TV households.) In opposing a 1992 provision designed to ensure that local broadcast stations — including public TV — had the right to be "carried" on cable systems, Time Warner fought a rule ensuring that local voices in a community could also be heard.

Perhaps the most chilling example of Time Warner's misuse of the First Amendment has been its legal and political campaign to kill even very weak safeguards that placed a ceiling on the number of cable systems and channels a single company could control. Since 1992, individual cable companies have been barred from swallowing up access to more than 30 percent of the nation's cable-TV households. A single cable company is also not permitted to occupy all the programming channels. But Time Warner has argued that any limit violates the company's First Amendment rights. The company claims it has the right to own all the cable-programming outlets and channels it wishes. Not mentioned in its extensive legal briefs are the implications for the public of such a stance. In Levin's vision, no safeguard can stand — even if it's designed to promote competition, content diversity, and democratic media access. And just this week, Levin made a bid for AT&T's cable empire. If the two companies merge, AOL Time Warner will control 50 percent of the nation's cable households. This bid for AT&T has been made possible by Time Warner's attack on cable-ownership limits.

Time Warner lobbyists have fought any proposal seeking to prevent the Internet from becoming an extension of the company's cable empire.

Time Warner has also opposed "open access" to broadband cable, as part of a strategy to extend cable TV's monopoly over multichannel TV in the digital world. As a result, the Internet's open architecture — its hallmark — is now threatened. Time Warner lobbyists have fought any proposal seeking to prevent the Internet from becoming an extension of the company's cable empire. Not only that, but Levin has succeeded in silencing his high-profile opponents. Before AOL's merger with Time Warner, AOL's Steve Case was the country's leading corporate supporter of "open access" for the Internet. But since the merger, Levin reversed AOL's position, saying that the new company no longer supported open-access.

Of course, there is an irony here: filling the deep pockets that drive Levin's corporate advocacy have been millions of captive cable subscribers who have endured ever-spiraling rate increases during Levin's tenure. Also worth mentioning is the fact that, according to a December 3 *Ad Age* report, Levin was the highest-paid media executive in the US last year. He made $164,387,897 in total compensation (Disney CEO Michael Eisner, in comparison, made a paltry $72,848,842).

When AOL and Time Warner filed their "public interest" statement with the Federal Communications Commission (FCC) in February 2000, Levin's narrow intent became clear. Despite the fact that the merger involved some of the country's most important news outlets — such as CNN and *Time* magazine — the merger's proclaimed public value had nothing to do with journalism or public service. The companies could point to only two public "benefits": that the merger would stimulate broadband deployment and that there would be a new generation of interactive commercial applications as a result.

Last March a federal appellate court overturned the limits placed on what a single cable company can own, thanks in large part to the efforts of Levin. The future of cable now rests with the FCC, which will probably embrace Levin's perspective. If so, it is very possible that just two companies will control much of cable TV, and a good part of the Internet with it. (To protest this development, you can file your opposition through the Center for Digital Democracy at www.democraticmedia.org.)

We can sincerely wish Levin well as he takes on social and philanthropic issues. But we must also point out that his tenure at Time Warner — while good for its shareholders — has done little to serve America's democratic stakeholders. ■

Jeffrey Chester is the executive director of the Center for Digital Democracy. Newsweek *named him as one of the "Fifty People Who Matter Most on the Internet." This piece was originally published on AlterNet.org.*

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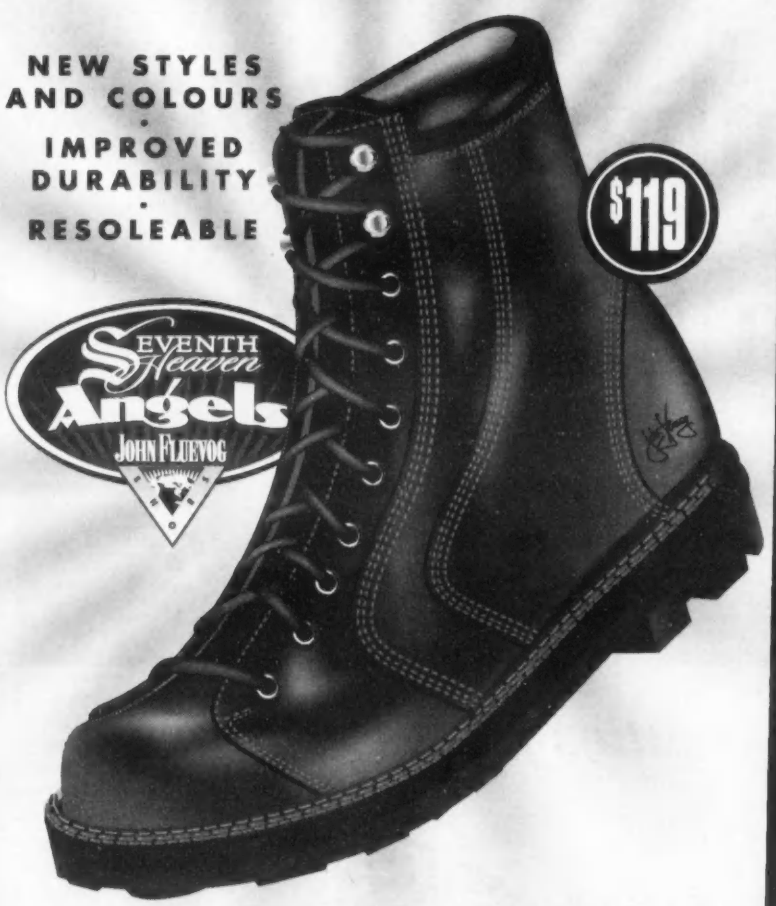

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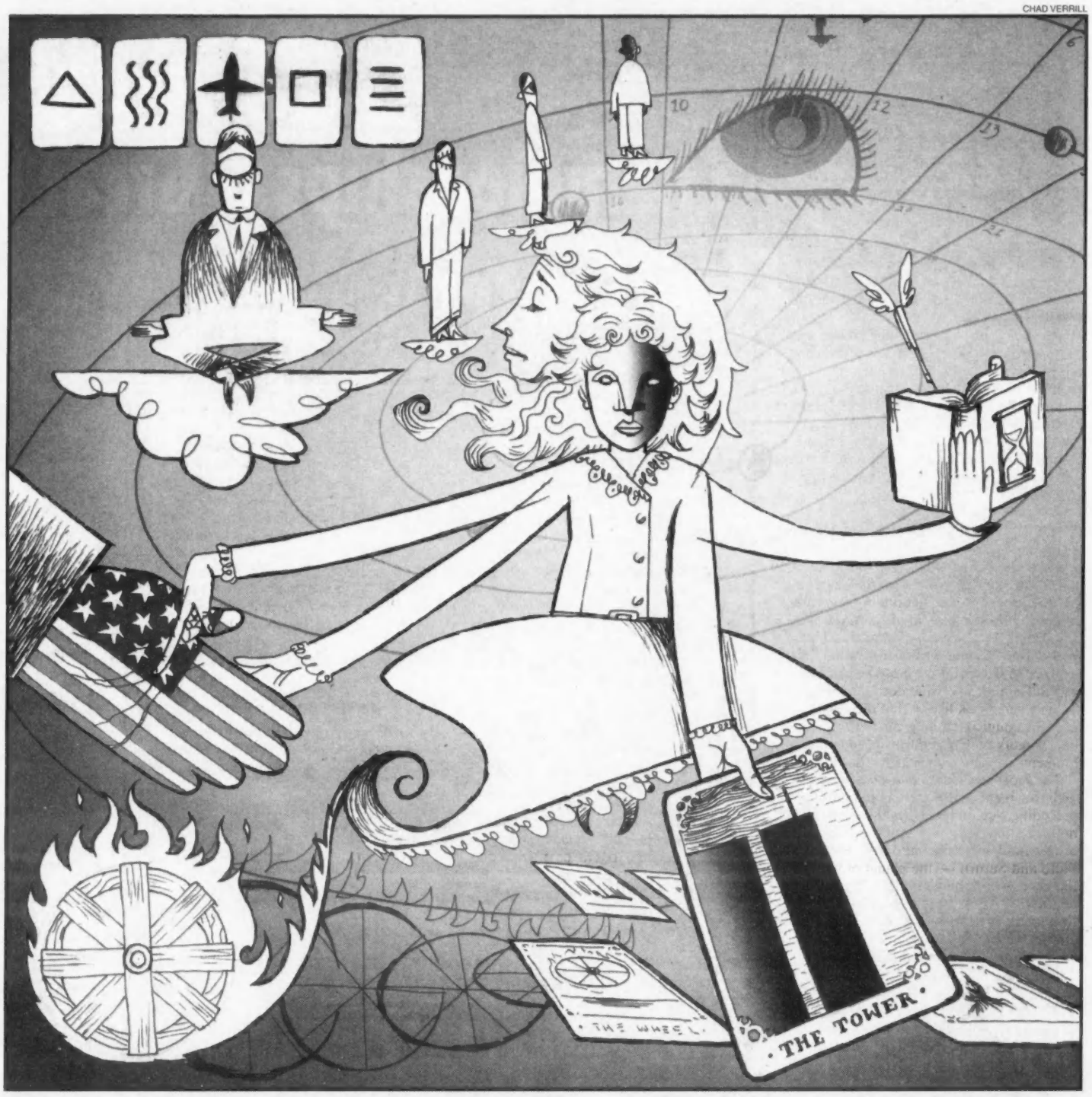


As the nation came under attack on September 11, Americans watched in stunned disbelief. But not *everyone* was surprised.

STAR WARS, *continued from cover*
money, Palmer had written, in an odd combination of the obvious and the prophetic: "Avoid terrorist attacks on September 11, 2001."

PALMER WASN'T the only astrologer to see trouble brewing in the fall of 2001. Apparently, the sky has been heaving with a confluence of terrible portents lately — a Perfect Storm of clashing, menacing astrological signs. But no one had divined upcoming events with the acuity of the Dolly Parton–haired author of *Is Your Name Lucky for You?* (Star Bright Publishers, 1999) and *Astro-Guide to Nutrition and Vitamins* (American Federation of Astrologers, 1993). "Only one person predicted the date of the attacks, and that was Lynne Palmer," says veteran astrologer Robert Hand, a relatively highbrow practitioner of the art. "I don't know how she did it. Things looked chaotic, but I could not have foreseen September 11. I looked and looked and I don't know how anyone could have predicted it to the day."

Palmer, meanwhile, remains unfazed by her astrological coup. "There are certain planets that rule certain things," she says, "and those planets were in alignment." In fact, Palmer didn't even know the attacks had occurred until a friend told her. "I don't look at the news much," she says. "My friend called me. I looked in my [2001] almanac and I had it. I make all sorts of predictions and I forget about them. But I had 'Watch for danger falling from above,' 'Avoid fire.' It was eerie."

Eerie, yes, but not unique. Following September 11, stargazers all over the country pored through their prior predictions to see if they, too, had foreseen America's so-called New War. Hand was one of the astrologers who came up trumps. In an article posted in the August edition of the *Mountain Astrologer* online magazine, Hand wrote a long, lyrical essay foretelling "restrictions on our freedom of movement," the "ruthless energy of change," and "unrest in the Middle East."

Though Hand's dates were not as specific as Palmer's — he saw strife occurring between August 5, 2001, and May 26, 2002 — his predictions were nonetheless chillingly prescient: "Things pass away and then something new comes into being. We have times when things seem to reach a period of stability and permanence; then there is a period of decay, when they begin to break down and go wrong.... It is as though we were driving down a well-defined road with a clear objective, and either something we did not anticipate is forcing us onto another road or *the road itself is being transformed*."

In April 2001, on the same site, astrologer Jim Shawvan wrote of "something sudden" about to occur, "a surprise attack, a terrorist bombing." He continued, "Civil wars and conflicts in the Third World often build up slowly, with many warning signs; however, when the only remaining superpower is attacked, the preferred approach seems to be terrorist action with no warning." Shawvan also wrote that "[Bush] may judge it necessary to threaten or even use force in Afghanistan or Pakistan or both."

In the simplest terms, Shawvan reached his conclusions by observing the overwhelming presence of Mars — the planet of conflict and strife — in astrological charts he had drawn up for Bush. There was also, he says, a Mars line going through a map of Afghanistan. With this knowledge in hand, he deduced that there'd be the potential for America to go to war with Afghanistan. In an earlier interview with the *Phoenix* (see "Calling the Shots," This Just In, October 11), Shawvan called his predictions "purely an intellectual exercise." He added, "You use your knowledge of the facts and then put things together."

Such a commonsensical approach to astrology is surprisingly common. Indeed, many astrologers view themselves as more aligned with sociologists and historians than with psychics and mediums. "This is not closing your eyes and seeing things," says Hand, who also named Afghanistan as a potential point of international conflict. "I specifically named Afghanistan based on

historical probability. You have to know something about the world."

Shortly after the terrorist attacks, the astrological publisher Llewellyn Booksellers published *Civilization Attacked: September 11, 2001 & Beyond*, in which a selection of America's top-shelf astrologers weighed in on such topics as "The psychology of terrorism" and "The long-range effects of September 11, 2001." One of the more remarkable aspects of the book is an accompanying blurb from its publisher, Carl Llewellyn Weschcke, who wrote that astrology is "the one science that can analyze time to bring understanding about the antecedents of the event, about the people involved in carrying it out, and the forecasts helpful to decisions that must be made."

The "science" claim notwithstanding, most astrologers will readily admit that making predictions based on planetary movements is essentially an intuitive pursuit. "Astrology is not a science," says Hand. "It's a craft. It has no solid foundation. We don't have a theoretical structure from which we make our predictions. We really don't know what causes these influences. We don't know that at all."

INDEED, DESPITE the intellectual veneer afforded the practice by the likes of Shawvan and Hand, astrology relies to a great extent on the kind of symbolism that used to get medieval Gnostics hot under their burlap collars. "Here's a little bit of weirdness," says Hand, his voice rising in pitch. "The World Trade Center was opened when Saturn was in Gemini. It collapsed when Saturn was in Gemini. And what does the World Trade Center look like? What did it look like? A gigantic Gemini glyph! That fits into the category of one of those *ooh-ooh-ooh* moments."

The most significant *ooh-ooh-ooh* moment for many astrologers in the months preceding September 11 came when they noticed a relatively rare opposing alignment of two fundamentally opposed planets: Pluto and Saturn — the planet of wrenching change and the planet of adamantine continuity. As Hand points out, the last time such an opposition occurred, the Soviets were embroiled in a bloody conflict in Afghanistan. "They stand like two opponents facing off against each other," he wrote in his *Mountain Astrologer* essay. "The medieval astrologers referred to the opposition as the aspect of perfect or complete hostility. They regarded it as the worst possible aspect between two bodies."

In the introduction to *Civilization Attacked*, astrologer Stephanie Clement wrote, "Throughout this book, the authors make frequent mention of Saturn and Pluto and their relation in the sky right now. They are in opposite parts of the heavens, very close to 180 degrees apart.... Together, Saturn and Pluto reflect qualities of cruelty, a tendency towards violence, and fanatical adherence to one's principles. This is not a fun combination."

Quite. Yet it's easy to say such things with the benefit of hindsight. The fact is, any practitioner of mundane astrology — which entails the study of societal forces — worth his or her salt should have spotted the danger *before* the events of September 11 took place. Yet only a handful actually did this — at least publicly. One astrologer who did was Doug Riemer, a practitioner of Indian, or Vedic, astrology. In a newsletter he sent out at the end of August, Riemer wrote, "There may be some religious fanaticism.... Mideast stuff? I see 9/10-9/14 as being really bizarre.... Although everyone should use care in their activities during the entire month, this 4 day period is exceptional. To avoid problems, stay alert to your environment and avoid risky situations."

Like Shawvan, Riemer based his predictions largely on the looming presence of Mars. "In the latter part of August, Mars — the planet of war, desire, anger, sex, all these worldly things — moved into the sign of Sagittarius," he explains. "Mars went into the sign of Sagittarius in Jupiter. Jupiter is religion and philosophy. At the same time, Mars crossed one of the eclipse points of the moon. Eclipse points are very frightening. When you have all this come together, it leads to a righteous, seething anger. It can create craziness and fanaticism. I remember looking at this and thinking, 'Wait a minute. Something terrible is going to happen.' "

Despite the accuracy of his predictions, Riemer admits to being disappointed that he didn't call the exact date of the attacks. "My mistake was saying the 10th to the 14th," he says. "Because each planet has its own day of the week, and Mars's day is *Tuesday*. I missed that, otherwise I'd have said Tuesday morning."

Who really wants to discover that his or her hidden karma involves a date with an errant 747?

MAKING ACCURATE predictions is all well and good, but beyond reading their horoscopes in the newspapers every now and then, do Americans actually take any notice of this stuff? "Well, I have one client who called me a week before the catastrophe," says Riemer. "She told me she was flying from Washington, DC, to New Orleans and I said, 'Okay, but get home before the 10th.' She called me that Tuesday morning and said, 'Thank God I didn't stay until the 11th!' She thought I'd saved her life. Certainly, she'd have been stuck in Washington having a horrible time. Astrology is not just knowing about life, it's planning the life, taking advantage of opportunity, and overcoming challenge."

He adds, "It would have been helpful if someone in government had taken notice of some of these predictions."

Fat chance. Not since the astrology-loving Nancy Reagan inhabited the White House have astrologers had the luxury of having a president who took them seriously.

"We deal with individual people who study our stuff," says Hand. "We can give those people ways of making things work better in their lives. But when we make predictions for public events, we have no impact. We can't say, 'This is going to happen, so we should do this now.' No one pays any attention. People don't give a damn. So we can only say, 'Okay, here comes the shit about to hit the wall.' More importantly, not only do people not listen, when we get it right they explain it away afterwards. Well, this current opposition [of Saturn and Pluto] will be hard to explain away."

Such frustration is commonplace among astrologists. "I've had clients ignore my advice for 44 years; you get used to it," says Palmer. "People are afraid to look at this stuff. It's *scary*. But fear attracts fear. We have to raise our consciousness and see what we can do to rise above these bad aspects. But people aren't looking. They're in denial."

Nonetheless, says Riemer, widespread dismissal of the astrologer's work does not make that work any less important. "For an astrologer to say, 'Don't bother telling because no one's going to listen' — that's self-defeating," he says. "I think we have a duty and a responsibility to publish our predictions. We should keep information available. Because, and I'm serious about this, there is a huge train wreck coming. The train is about to come off the tracks."

Well, of course we don't want to hear predictions like *that*. It's unsettling enough to think that there may be a cosmic equivalent of the *TV Guide* ("Tuesday, 8:30 p.m., Chris Wright goes out and gets drunk [repeat]"), let alone that there's a train wreck a-coming. "Americans hate fate," says Riemer. "Well, there is fate in genetics — you were fated to have a certain height, certain skills. And you were fated to have free will. Astrology indicates free will, it unveils hidden karmas."

Fair enough, but who really wants to discover that his or her hidden karma involves a date with an errant 747? After all, it's one thing to fret about an impending catastrophe, but it's another thing entirely to be told that the catastrophe is bearing down upon us, preordained and inescapable. This objection, astrologers insist, reflects a fundamental misreading of the relationship between astrology and determinism.

"What people who don't study astrology don't understand," says Hand, "is that there is a bivalence involved. There are two possibilities — one good, one bad. Astrology helps us understand what must be done now to face the future. A lot of people believe that astrology can show that everything is preordained, and I don't believe that. There is indeterminacy everywhere, in physics, everywhere. Will is indeterminate. That there will be a certain crisis on a certain date might be determined, but how we handle it is not. If change was not possible, then astrology would be pointless."

INDETERMINACY COULD very well be the only bright spot at the end of our collective tunnel, because if our astrologers have got it right, we're in for a very grim few years indeed.

"In late April, early May [2002]," says Doug Riemer, "the sign of Taurus (material things), Saturn (restriction), Mars (war), and Rahu (fanaticism) all come together. It's a terrible combination, and I think there is going to be incredible violence unless we resolve things now. We have a choice, we fix things now or we have a major war in the spring and it's going to be horrible. All astrologers are worried about this. Enlightened beings are very concerned about the next five or six years. This is a very sensitive period."

Lynne Palmer's predictions are equally dismal. "The New York chart has some rough aspects coming up, scary ones," she says. "New York City has to be very careful of more air crashes and sleeping terrorists. And charts for the US have very bad, very deep problems, very bad. The aspect of Saturn and Pluto are coming back next year, even worse than now. The really rough period is going to be from February 2003 going into 2005. Pluto is ascending. Pluto rules missiles. We could have a nuclear attack or germ warfare."

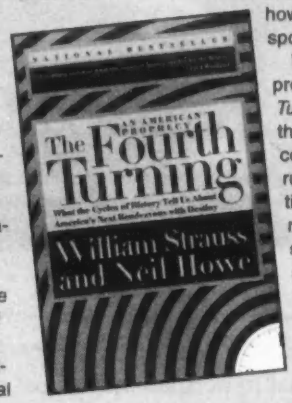
Until that happens, though, there's the business of everyday life to take care of. Palmer, for instance, recommends that Americans use caution when having pedicures next year. Early 2002 seems to be a particularly bad patch. "Do *not*," Palmer writes in her almanac for the year, "cut ingrown toenails on the following dates: January 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 ..." ■

Chris Wright can be reached at cwright@phx.com.

Back to the future

NOT ALL PROPHETS spend their time gazing into the heavens. According to William Strauss and Neil Howe, co-authors of the book *The Fourth Turning: An American Prophecy* (Broadway Books, 1997), one need only look to the past to predict the future.

History, say Strauss and Howe, is driven by a series of recurring generational cycles. The mood of an era is dictated by the mood of the generation that came of age in it, and the mood of that generation is dictated by its reaction to the preceding generation. In this sense, history is driven by a series of backlashes. "There's a rhythm of generations correcting and correcting over and over," says Howe. "Every generation is the one we need to correct the mistakes of the generation in power."



In Strauss and Howe's worldview, there are four generational cycles — or "Turnings" — which occur at 20-year intervals. The First Turning is marked by optimism, prosperity, and social stability (think: the generation that came of age in the post–World War II years). The Second Turning features an emphasis on spirituality, a lack of social order, and increased substance abuse (Boomers). The Third Turning is characterized by moral questioning, rampant individuality, and a distrust of institutions (Gen Xers). Now, Strauss and Howe believe, the US — and its Millennial Generation — is on the cusp of the Fourth Turning.

This is where things start to get ugly.

"A crisis arises in response to sudden threats that previously would have been ignored or deferred, but which are now perceived as dire," the duo wrote in 1997, looking ahead to turn-of-the-century America. "Great worldly perils boil off the clutter and complexity of life, leaving behind one simple imperative: society must prevail. This requires a solid public consensus, aggressive institutions, and personal sacrifice.... Laws and customs that resisted change for decades are swiftly shunted aside.... Wars are fought with fury and for maximum result."

Sound familiar?

The Fourth Turning, write Strauss and Howe, "is a book that turns history into prophecy." Yet its authors are squeamish about being called prophets. "Our work is about social moods and collective personalities," says Howe. "We always say that we never predict events, only what kinds of events are most likely and how we are most likely to respond to those events."

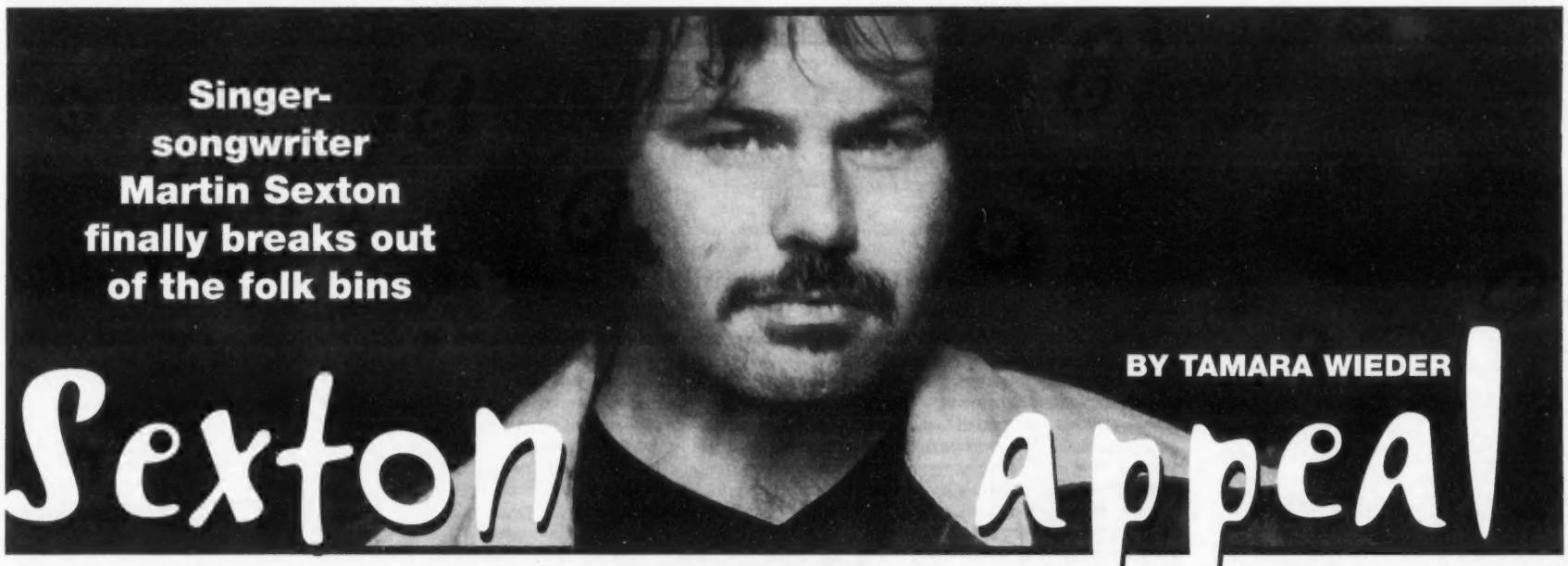
Whether its authors are prophets or not, *The Fourth Turning* sets out predictions that would give the most accomplished astrologers a run for their money: "An initial spark will trigger a chain reaction of unyielding responses and further emergencies.... [E]ven if dire consequences are temporarily averted, America will have entered the Fourth Turning."

That spark, Strauss and Howe now believe, could very well be September 11. "If we are right," says Strauss, "there will be an approximately 20-year period of crisis, a giant storm of history. If 9/11 was the catalyst for the Fourth Turning — and there are some signs that it is — then this is just a gateway into something that will shake nations to their core."

There are, however, a few bright spots. "We point out that the Fourth Turning is not all bad," says Howe. "The culture gets cleaned up. People are kinder to each other. Trust in institutions is higher. And although we cannot predict prevailing [in today's crisis], the current generation will have the qualities needed to meet these new challenges. Problems that would have been unsolvable in the Third Turning will now be solvable. Maybe the Fourth Turning is the era we're designed for."

Strauss and Howe like to equate their Turnings with the four seasons. If their predictions are accurate, America is about to enter a long, cold winter. "To get to spring you have to go through winter," says Strauss. "It could kill you or it could be mild, but it's not summer. Spring will come again, but you cannot get to the spring through the summer."

— CW



Singer-songwriter Martin Sexton finally breaks out of the folk bins

Sexton appeal

BY TAMARA WIEDER

YOU KNOW YOU'VE made it as a musician — at least on a critical level — when the *New York Times* calls your voice "a blue-eyed soul man's supple instrument." Or when *Billboard* announces that you're "the real thing, people, a star with potential to permanently affect the musical landscape and keep us entertained for years to come."

And yet despite such accolades, Martin Sexton has remained a mystifyingly small presence on the music scene since his collection of self-produced demos, *In the Journey*, was released in 1992. Though his ensuing albums — 1996's *Black Sheep* (Eastern Front Records), 1998's *The American*, and 2000's *Wonder Bar* (both on Atlantic) — all won praise, and Sexton has his share of rabidly loyal fans, his name remains largely unrecognized in the mainstream music world.

It's a shame, really. Martin Sexton arguably has one of pop, rock, and folk's most stunningly versatile voices. Add to the mix able guitar work and heartfelt songs, and you've got a musician who deserves a bigger audience than he's found thus far.

Q: *When did you first know that you'd be a musician?*

A: I think I was probably about nine, singing in the bathtub, making up songs, splashing the rhythms. That's when I knew.

Q: *Did you ever think you'd be able to make a living making music?*

A: I dreamt about it. I remember thinking more seriously about being a musician when I was, like, 13; I had a guitar, and I used to run home from school to listen to Stevie Wonder's *Talking Book* record. I just discovered that somehow or other, I think in the basement. It was my older brother's record or something.

Q: *How long did it take to go from that to finally being able to make a living making music?*

A: Oh, that was a pretty long road. I guess I was just out of high school, and was working a job, and it wasn't until I moved to Boston and I started singing on the streets, I think I was about 23, and got canned from my job at the Café de Paris on Arlington Street —

Q: *Why'd you get fired?*

A: Oh, I don't know, I just didn't really get along with the boss. They were good people, I just hated . . . I basically hate work. I had been talking about, for the longest time, singing in the street and subway; I'd been meaning to do it, and this was the kick in the ass that I needed to go out and do it. I had to pay my rent.

Q: *Where were you living?*

A: I was living right in Coolidge Corner, in Brookline.

Q: *Did you have a favorite T station to play in?*

A: My favorite station was Porter Square station, from like 7 to 11 a.m. on a Thursday or Friday. Payday, you know. And then Harvard Square, outside in the warmer months at night, basically from 8 to 11, was brilliant. And it was a great community of players, you know? We would watch out for one another. And I just remember it was such an inspirational time — people like Mary Lou Lord playing, Adrienne, Flathead. And we were all just like brothers, you know? And I started really writing at that time; I didn't really have any songs, and I figured I didn't really want to sing "Brown-Eyed Girl" for the rest of my life, so I started making things up, and actual songs started coming out of it.

Q: *How different do you think your music career would have been if you hadn't started out in Boston?*

A: I think it could have been *extremely* different, because when I left Syracuse, I had no intention of singing on the street and being, like, a solo singer-songwriter guy; I had more intentions of just heading a rock band, singing in a rock band. I had even auditioned for a couple rock bands when I landed here, and didn't get the jobs. Oh, jeez, I don't know — it could've been very different. As I say, I didn't know anything about singer-songwriters or guys with acoustic guitars; I knew more about funk and rock and roll. So, vastly different, if I had moved anywhere else.

Q: *You seem to have finally broken out of the folk bins at record stores. How does that feel?*

A: It feels good. 'Cause I think the folk bins are usually the hardest ones to find, so it feels good to show up in the, whatever they call it . . . rock and pop. That's always good. And in fact, because of where I've come from, and the indie background, I show up in both bins in a lot of places, which is kind of cool, because various records come from different distributorships, so it's kind of neat, because I'll show up in the folk bin — I think at Tower, even — I show up in the folk bin, and then it'll say on the card, SEE ALSO POP. I dig that.

Q: *Are you tired of people trying to classify and categorize your music?*

A: No, I'm not tired of people trying to classify the music. I think it's just the nature of what I do. It doesn't really fit into one particular category. I'd like to think of it in the vein of, like, a Van Morrison: if you asked me, *what does he do?*, I wouldn't really have a one-word answer. It's everything: it's soul, it's rock, it's jazz — you name it.

Q: *I read that you're not a Catholic anymore, and yet your music has a real feeling of spirituality. Where does that come from?*

A: Well, culturally speaking, I'll always be a Catholic, so there's a lot of it in the fabric, in the fiber of my being. It's just in there; you can't go to church every Sunday as a kid and survive Catholic school and say the rosary after dinner every night and not have it be somewhere deep in there, in my sauce. Yeah, so it shows up. And I like it. I think it provides a rich texture for a lot of the music that I do, and it gives me a background to come from. And there were also a lot of good parts about being raised that way; it was very meat-and-potatoes, very down-to-earth, very common sense. My parents are very smart in a common-sense sort of way. Being out here on the road for years, I've discovered — in fact, I discover it every day; it's sort of a pain in the ass — but common sense is not that common.

Q: *A lot of people talk about your voice being a gift. Do you think of it as a gift?*

A: Yeah, I think it's a gift from my grandfather. Well, the timbre of it, and the ability of it, that sort of built-in inclination to be able to use it — talent, I guess it's called — comes from my father and his father before him; they were both really good singers, and had that innate sense of music. So in that sense I think it's a gift, but all the rest is work. Singing on the subway at 7 a.m. and all that, for several years.

'My favorite station was Porter Square station, from like 7 to 11 a.m. on a Thursday or Friday. Payday, you know.'

Q: *Do you ever listen to your own CDs and think, "Damn, that man can* sing*!"?*

A: Oh, I don't know. Sure. I mean, it's great to be able to sing. It's wonderful, it's fun, I think it provides a huge amount of joy. So much of what I do is about joy, and I think that's why people enjoy it like they do, because whenever I see an artist, anyone, even if it's a mailman, or a plumber, and there's joy in what they're doing, you just like 'em more. They're just more attractive. I do sort of step back sometimes in a live show and just groove on what I'm doing, recognize that, like, I don't take it for granted. I recognize that this is not a normal thing, so I get this sense of gratitude for being able to do this, to share this, to get paid for this. It's a dream come true.

Q: *As someone who spends so much time on the road in the United States, how does this country feel different, post–September 11?*

A: I think people are more cautious about going out, spending their dollars. That's the only side I've seen of it. Well, it's also, people seem to be more, there seems to be more of a unified base, even a spiritual side to people, and a little more emotional, too. They're easier to get to come along with me on the choruses. They sing a little louder. And they're showing their emotions. I'm seeing more laughter, and more tears, in the audience.

Q: *Do you feel a greater responsibility now to entertain people with your music?*

A: I wouldn't say just to entertain. That's definitely part of it. But I've always, from the subway days, I have always tried to just carry a message of hope, as cliché as that sounds, a message of . . . I wish I could print "fuck it" —

Q: *It's the* Phoenix *— you can.*

A: Oh, great. A message of, you know, *fuck it*. Fuck the job that I hate, or screw these people who are telling me that I should be doing A, B, and C, when what I've dreamed about as a kid is X, Y, and Z. To follow a dream, whatever the dream is. And to try to be some sort of power of example that dreams do come true, because my dreams have come true; I'm able to do this, sing and play. Fuck — what was the question?

Q: *Whether you feel a greater responsibility to entertain . . .*

A: Oh yeah. Well, definitely, I want the show to be entertaining as well, I mean, I love being an entertainer. My show is a *show*. I'm not looking at my shoes during the show. I think if I came up the ranks playing at T.T.'s and the Middle East, I'd probably look at my shoes more. But I came up playing where I did, and it worked, and I don't know, it's just fun.

Q: *Do you ever have a day without music in it at all?*

A: Oh, yeah. Sometimes I go up to the woods, I go up to the Adirondacks. I got this cabin last year, and I haven't yet brought a guitar up there, or any music. It's kind of cool, though; I just go up and veg out in the woods, go out in the boat and get lost.

Q: *Whose CDs are in your CD player right now?*

A: Um, let's see . . . Ani DiFranco, "To the Teeth," Jeff Buckley, "Grace" . . .

Q: *You started out singing in the bathtub; do you sing in the shower now?*

A: Sometimes, yeah. It sounds great in there. ■

Martin Sexton plays the Somerville Theatre, 55 Davis Square, in Somerville, on December 14 and 15. Call (617) 625-4088. Tamara Wieder can be reached at twieder@phx.com.

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Council Travel Customer Contact Center
Attn:R Simpson
6 Hamilton Place, 4th Floor
Boston, MA 02108
Fax 617/218-2115
email rsimpson@counciltravel.com
No phone calls please

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Media Opportunities

The Phoenix
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ACCOUNT EXECUTIVE

The Boston Phoenix and the Providence Phoenix have exciting opportunities available for dynamic and creative individuals with strong presentation and sales skills to join our sales force. To qualify you must have a minimum of 1 year proven track record in outside sales and possess the ability to generate new business. Experience in print sales a plus.

CREDIT/COLLECTIONS REPRESENTATIVE

We have an immediate opening for an energetic and organized credit/collections professional with 1-3 years of exp. to manage a full portfolio, process credit/debit adj. and cash applications, review all billing for credit approval as well as provide follow-up and account maintenance. Excellent growth potential available.

CLASSIFIED DISPLAY SALES MANAGER

If you're a highly experienced sales professional with strong analytical and supervisory skills we want to meet you. We have an immediate opening for an achievement oriented individual to lead our Classified Sales efforts. The position reports directly to the General Sales Manager. Will also work closely with the corporate marketing department developing and implementing marketing plans to achieve sales goals. Ideal candidates for the position will possess at least 3 years of Sales Management experience, a proven track record in new business development, as well as staff training and development. Media sales experience a plus but not required. We're willing to train the right person. In addition to excellent growth opportunities, this position offers a salary and bonus program plus a comprehensive benefits package.

ENTRY LEVEL SALES REPRESENTATIVE

The Boston Phoenix seeks a Classified Advertising Account Executive who will be responsible for the outside sales of our Classified Lines section. Qualified candidates will have excellent customer service skills and a strong desire to break into the lucrative field of media sales at on of Boston's most alternative companies. Previous sales experience a plus but not necessary.

Fax, mail or email resume with salary requirement to:
Human Resources
126 Brookline Avenue
Boston, MA 02215
Fax: (617) 425-2615
jobs@phx.com eoe

people 2 people group

CALL CENTER REP

Immediate openings in our fast-paced call center for full-time and part-time customer service reps to assist customers placing personal ads in newspapers nation wide. Previous call center or customer service experience a preferred. Bilingual Spanish skill a plus.

CLIENT DEVELOPMENT MANAGER

The world's leader in newspaper voice personals has an opportunity for a sales oriented individual with a strong sales/customer service background to manage a base of newspaper and media clients. Candidate will possess experience in account management, contract renewals, and developing and making presentations. Ideal candidate will have 3-5 years experience servicing accounts. Media, marketing experience, and a knowledge of on-line services a plus. Position will require around 25% travel. Knowledge of Word and Excel a must, PowerPoint a plus.

AFFILIATE REPRESENTATIVE

Expand current partnership portfolio by identifying new affiliate opportunities and "closing the sale". Develop and implement regular communication vehicles to motivate affiliates. Manage all aspects of partnership relationships in order to maximize success of affiliate programs. Recruit premium affiliates by identifying top prospects. Utilize consultative, needs, and value-based techniques to close sales. Must be extremely comfortable with cold calling. Should have at least 1 yr. in business development; experience on the web preferred. Must be able to communicate and work effectively with multiple disciplines; including technology, sales, creative groups. Compensation is 100% commission-based.

Fax, mail or email resume with salary requirement to:
Human Resources
126 Brookline Avenue
Boston, MA 02215
Fax: (617) 425-2615
jobs@phx.com eoe

FNX RADIO NETWORK

PART TIME EVENT COORDINATORS (PROVIDENCE)

The FNX Radio Network, is looking for dependable and enthusiastic part-time van drivers/event coordinators to assist the promotions staff at evening and weekend events in the Providence Market. Responsibilities include execution of on-site promotions, the set-up and break down of technical equipment and customer relations with venue management with listeners. A clean driving record, a flexible schedule, knowledge of the alternative format and the ability to interact in a professional and friendly manner with others is a must!

ACCOUNT EXECUTIVE - BOSTON

Be part of a company whose product you are passionate about. The FNX Radio Network is expanding it's outside sales force. Successful candidates will be responsible for handling and developing an established list of agency and retail advertising accounts as well as generating new business. Minimum 2 yrs. experience preferred. Excellent opportunity for career-minded sales executives who desire a unique and exciting work environment with tremendous income potential!

Fax, mail or email resume with salary requirement to:
Human Resources
126 Brookline Avenue
Boston, MA 02215
Fax: (617) 425-2615
jobs@phx.com eoe

THE Phoenix classifieds directory

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- Help Wanted.....pg. 37
- Real Estate.....pg. 39
- Services.....pg. 39
- Music Theater, & the Arts .....pg. 40
- For Sale .....pg. 41
- Mind, Body & Spirit.....pg. 41

place your ad:

by phone:
617-859-3300 (lines)
617-859-3388 (display)

for web advertising:
call either of the above

by e-mail:
classifieds@phx.com

by mail:
Phoenix Classifieds;
126 Brookline Ave., Boston, MA 02115

in person:
The Phoenix Classifieds Office
126 Brookline Ave., Boston, MA 02115
Monday - Friday, 9 AM - 6 PM

by fax:
617-425-2670

classified advertising line rates:

4 line minimum except where noted

per line w/frequency discounts

category:	1x	4x	13x	26x	52x
Help Wanted	$8.00	7.20	6.80	6.40	6.00
Real Estate	5.00	4.50	4.25	4.00	3.75
Services	5.00	4.50	4.25	4.00	3.75
Mind, Body & Spirit (except Healing Bodywork)	5.00	4.50	4.25	4.00	3.75
Healing Bodywork	8.00	7.20	6.80	6.40	6.00
Music, Theater & Arts (except Gigs)	5.00	4.50	4.25	4.00	3.75
Guaranteed Gigs	99.00 guaranteed! 4 lines plus 1 bold headline for up to 1 year. Must renew every 4 weeks.				
For Sale (3 line minimum)	3.00	2.70	2.55	2.40	2.25
extras:					
Bold Line (extra per line)	5.00	4.50	4.25	4.00	3.75
Extra Bold Line (extra per line)	7.00	6.30	5.95	5.60	5.25
Highlight Your Ad (extra per ad)	20.00	18.00	17.00	16.00	15.00

The deadline for Classified Line Ads is Tuesday at 12 Noon. All changes, cancellations, and renewals are due Monday at 12 Noon.

Classified Advertising Policies: Guaranteed Gigs: The Boston Phoenix reserves the right to reject or edit any advertisement. Purchase a Guaranteed Gig advertisement for one week in advance and we will keep running the same ad for up to one year from the original date of insertion. You must call 617-859-3300 every four weeks to renew your ad. Absolutely no changes are allowed to a Guaranteed ad.

Copy regulations: The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by the Phoenix. The Boston Phoenix reserves the right to: revise copy containing objectionable words or phrases; to reject, in its sole discretion, any advertisements on account of its text or illustrations; to determine correct category placement. There is a one month minimum on all commercial real estate ads. Cancellations and changes on commercial advertisements: there are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 12 Noon on Mondays.

Cancellations and changes on guaranteed advertisements: There are no changes allowed or refunds granted for guaranteed advertisements. Claims for errors and omissions: The Boston Phoenix accepts no liability for its failures, for any reason, to print an advertisement, and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the space occupied by the advertisement as is materially affected by the error, provided that the Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

realestate

real estate roommates

To place your own Roommates ad call (617)859-3300

1 BED IN 2 BED APT:Large liv/din area. Off st. parking, near Washington st. and Oak square. Share of rent $700 +gas/electricity/phone. call cris@ 617-782-5060

2M seek M/F who is cat/cigarette-tolerant to share 3BR apt. on Mass Ave. nr Orange Line. $470 incl utils Avail Jan 1. Email smallbedroom@hotmail.com and tell us about yourself.

ACTON & Worcester GM couple seeks M or F housemates. Both are near T. Call Eric 978-263-9427.

ALLSTON

HARVARD &COMM AVE 1BR av in great 2 BR. High ceilings, hdwd flrs, $650 incl ht/htwtr. Day:617-948-6584 Night:617-789-4215.

ALLSTON: 2BR to share w/ 29 y.o. Male. $750/mo incl heat & hot water. N/S. Avail Jan 1. 617-566-3681.

BACK BAY: Beacon & Fairfield. 1BR av in 2BR/2BA apt. Sat TV, D/W, patio. Av 2/1, $1050 utils incl. Charlie: 617-951-9531 c_herschel@lek.com

BELMONT Nr Cambr: 2BR- F & cat sk F. W/D, DW, fplc, deck $850+. 617-665-6839 avail. now. lsauter@genetics.com

Belmont Sk 1 prof 28+ non smk M/F to shr 1/2 hse. Hd wd fl wrk FP,basement,tennis nr T. $625 + utl. Avl 1/1/02 617 489-6930

BOSTON: 1BR avail in 3BR apt. w/ back deck. 1/2 block to Brigham Circle. $650+ utils. Avail now. 617-739-4077.

BRIGHTON CTR. M/F for 1 bdr avl in 2 fl 3 bdr. Steps to 57 & 64 bus. Ez pkg (no permit nec) huge kit, cable, storage. Avl 1/1 $565 +util 617 783-5886

BRIGHTON-2 prof M seek prof M/F 25-35 for Jan 1st. Sunny 3BR house. LR, DR, W/D, dshwsh, new hdwd flrs, 2 decks, off st. park. T, bus. $550+ utils. Todd@ 617-562-8896

BRIGHTON: Seeking roommate for Comm. Ave apt nr Cleveland Circle. Bright, HDWD flrs, laund, DW, $650 incl utils. Avail Jan '01. 617-738-4409.

Brighton: Oak Sq. 1 bdrm, study shr hse w/father & daughter. $650 includ. utils, pkg, nr.T, Y, MDC. 617-254-8108

BRIGHTON:large room available in 3 bedroom house. sunny clean and friendly. available now $600+ util 617-8117-0282

BROOKLINE HILLS: on D line, extra large 4BR, EIK, tile bath, hdwd flrs, laund, no pets. Av now. $650-$700 util incl. Re 617-734-4200

BROOKLINE/COOLIDGE CNR: Skg M/F, 24+, for newly renov 3BR Condo. Avl 1/1 or sooner. Hdwd flrs, DW, frplce, prch, W/D. $810 incl ht/hot water. 617-429-5035.

BROOKLINE: F skg rmt in spacious Cleveland Circ apt. $800+(ht/htwtr incl). No pets. Naomi 617-277-9968.

BROOKLINE: 1 rm in 4br Vict hse. W/D, FP, disp/dw, prch, 1.5bth, pref M/F, prof/stdnt ok, N/S,Prk avl.$625.1/1.617-738-7893.

BROOKLINE: GF sks 22+ G-friendly. N/S F for room in HUGE sunny, quiet 2BR. W/D Walk to T, BV/II, pkg incl 2 cats- no more pls. Av 1/1.02 $600/mo heat incl. 617-566-8216.

CAMBRIDGE: Prof F sks F 30+ to share 2BR near Davis Sq., #77 bus stops at door. $550+, 1st & last only. Have 1 cat, no more pls. Avl 1/1 617-864-3258.

CAMBRIDGE: 1BR avail in 2BR apt for N/S 25+ M/F. Nr Davis Sq. Red line. W/D in apt. On st pkng. $750/mo+ utils. Avail Jan 1. 617-497-1545.

CAMBRIDGE: 2 prof M, into music, film & Simpsons, skg M/F for 3BR/2BA apt on Mass Ave betw. Hrvd & Ctrl N/S $750(gs incl)+ lan 617-491-5846.

Cambridge: Nice apt to share nr T. $650 includes heat, AC, & all but ph. Must be cat & gay friendly. call 617-868-8104 or icummi2039@juno.com

CENTRAL SQUARE/ CAMBRIDGE:2 blocks from Red Line. Roommate wanted (M/F, age 25/35+/-,non-smoking,no pets)to share nice 3 BR apt. hw flrs, ldry. Sharing with 2M, 1 prof, 1 musician. Small BR (10x12) $430. Lrg Rm(14x12)$535 might be avail instead. Avl Jan 1st: centralsquareapt@yahoo.com

CHARLESTOWN: Avl now. 1 BR in lrg 3BR apt. Hdwd, flrs. Mod kit, bckyrd patio, nr T, city views. $550. 781-749-2787

CHELSEA: Straight M, skng Gay F rmate. Spac rm, hdwd, W/D. N/S, N/drugs. Free Parking. $350/mo+ ut. 617-501-3824.

DAVIS SQ: Shr 2BR apt. Sunny, spac, furn-except BR. $600+ Call Michael 617-623-6639 or teelesquared@hotmail.com

DORCHESTER/FIELDS CORNER: Share 3BR w/ ocean view, $400/mo w/ utils, N/S or pets. Call 617-269-6718.

DORCHESTER: M/F wanted for room in creative, musical household w/free laundry. Pets ok. $485 +utils. Avl Dec 1. Call 617-288-9527.

Dorchester, F sks 23+ N/S, quiet, respons. F, to shr beautiful apt. in quiet/safe neigh., front/back prchs, hdwd flrs, w/d pets ok, $550/mo+ utils. Avail 1/1. Call Gillian 617-825-4485

HARVARD SQ: 32, prof/stud w/ Cocker Span, laid back, friendly sks M/F fpr 1br in 2br. (Gay/gay friendly pref) Bright sunny lv rm w/ lrg. bdrm, facing courtyd. Ample closets, dining area, Hdwd, wrkng frpl. W/D in bld. $975/mo + ut. inc ht/hw. DSL hkup. avl. now Hector 617-571-3082.

JAMAICA PLAIN: 1BR avail., F/M, newly renov condo. Very clean, sunny. Share new kitch w/3 other people. Close to bus/T, W/D $550. Monica 617-901-6831.

JP: M sks M/F for huge, beautiful pondside 3BR w/everything. Easy to T. $850+ for 2 rms, $550+ for 1. N/P. 617-524-3991

MEDFORD: nr Tufts Prof 25 yr male sks rmmate to share 2BR apt. Nr 93 & Several buses. No pets/smokers. Sl. pkg $425/mo+utl 781-523-1030

MEDFORD: Looking for 2 housemates to share home w/ owner, near Tufts/T bus/Rte 93, nice 8RM/2BA, driveway, yard & bsmt storage, 1 large BR $850, 1 med BR $750, incl utilities. Av now. BILL 617-285-4001

MEDFORD:(Hillside/Tufts) spacious 2 bedrooms, F+ 2 cats sk F(no pets). HDWD flrs, lr, dr, den, kit, pantry, prch. $700+ util(gas/elec) 80.94,96 buses. imed avl. 603-571-0353(cell)

Porter Sq/Cambridge

housemates wntd to share lg, quiet 5 BR apt. Close to rd line T,comm rail, and shopping. lv rm, d rm, den, 2BA, 5BR, K w/dwasher, and W/D in bsmnt. Av. 12/15 $600+ Dave 617-876-0182.

Prof M w/ friendly dog sks housing w/other dog lovers. Fenced yard preferred. Call Ed 781-461-5691.

QUINCY: Share Studio. $300/mo. Woman only. Smoke/Drink OK. Delco Assoc. 617-376-2309

REVERE: 1 M sks 1 prof M for lg, furn BR in 3BR apt. Near T. N/S or pets. Av 01/01. $500+ 781-485-1461

Room avail in Somerville w/2 recent grads.near T, spacious apt.w/ front/back prch,w/d,grill,extra storage,prkg.prof/grad pref.$600.617-623-1381

Roomates wanted:females 25yrs+ for large house in East Somerville, 5 min. to orange line T. No smoking, no pets, parking avail. $550-$700 call Andrew@617-462-2585

ROSLINDALE: Free room & board in exhange for evening/nighttime childcare for 2 schoolage kids, 3 to 4 nights/week. Must love kids. Nr T. 617-327-4956

ROSLINDALE:Near T,free parking,avail asap, $775/month utilities included. call 617-325-7520

ROSLINDALE: Prof,F sks same, 30+, to share cute 2BR w/EIK, hdwd floor, walk to T. $400+. Avl 1/1. Call 617-469-5122.

S. End: M Skng M/f to share 3 bdrm dplx. Off St. Botolph. Renovated, hdwd/tile/carpet, marble/stainless ktchn, spiral stair, w/d in unit, 3 marble baths, priv patio, brick, sunny, must see. $1325 incl utlts. 949-212-3113.

So. BOSTON: $525 incls utl. Sk M/F 25+. Lrg 2bdrm w/d. nr T & bus, 10min frm dwntwn.1.5bth avl now Doug 617 268-9035

SOMERVILLE/Porter Sq.: Rm avl in 3BR apt. Fully furn. 1 min to T. Jan 1 - Aug. 31, flexible. $666/mo + utils. 617-501-6911.

Somerville:1F sks M/F Prof 30+ to share quiet 2BR, HDWD flrs, W/D + plenty on street parking. 1 cat ok.$600+ utils 617-666-1499. cjmd55@hotmail.com

SOMERVILLE/PORTER SQUARE:Roommate wanted. Professional, walking distance to the T, porch and backyard. $500+ utilities. Call Erin or Russ@617-628-6417

SOMERVILLE:Share seeks non-smoking female W/D, prk avl, near T and bus. $675+util. call Linda@617-629-9562

SOMERVILLE:DAVIS/PORTER,furn priv rm,in lrg 2br apt. hdwd, 9'clgs, W/D, prof/grad pref, N/S. $775+ 617-623-8799

SOMERVILLE: Share lg sunny, pleasant apt. 1 block from Davis Sq. w/1 prof M. M/F roommate, prof or mature student. $700+ very low utilities. Avl 1/1. 617-666-2569

Somerville: 1 F, 35 and 1 M, 30 seek 1 M 25+ for 1 lg bdrm in nice 3 bdrm apt, cable, AC, extra storage space in attic, on st. pkg, prch, balcony. Convenient location. $550+ utils. Avl now. E-mail esterb27@hotmail.com or cell: 781-640-5441.

SOUTH BOSTON: 1 M, 1 F sks 1 M/F 22-27, to shr 3 bdrm apt., $450/mon +utils. Avail now or Jan. 1. Call Pat 617-269-0047.

SOUTH END: Skng a N/S M/F for 2BR apt. Fireplace, deck, HDWD flrs & exposed brick walls. W/D in building. $775+ 1/2 electric. 617-236-1076.

WATERTOWN: 2 F (1 Bi) sks N/S F for 3BR nr sq W/W, A/C, W/D, pkg, yd, strge. $435+. Avl 1/1 617-926-2840

WATERTOWN: 2F & 2 cats sk mature, resp. N/S, 25+ M/F for 2story, 3br apt. W/D, Hdwd, yrd, DW. Nr bus & Watertown Sq. Avl Now $550+ 617-926-8593.

Winthrop ocean front condo, 5 miles to Boston, 28yr prof non-smoker looking to share 3bdr, 2bth, $900. 617-539-0203

Winthrop:sharing large beautiful house. Plenty of space and priv. Seeking one Female. N/S. No pets. $600+ 617-846-9938

HOUSEMATES

To place your own Housemates ad call (617)859-3300

ARLINGTON/East: skg 1 M/F, 25-35 for lg, sunny, 4 bdr/2 bth hse, nr T, pkg, dw, 2 prchs, N/S, no pets. $530+. Avail Jan 1 781-641-0948.

Boston

Zen Martial Art Temple Living, study under Shim Gum Do, Mind Sword Path Founding Master, Zen Master Chang Sik Kim. Spacious, clean, secure living near Cleveland Circle. Private room, beautiful grounds. Meals, utilities, training fees included. $800/month. $50 parking. Call Mary Stackhouse 617-787-1506.

CAMBRIDGE:1 M/F for beaut 2BR apt w/ huge kit, porch, hwd flrs, conv. to Central Sq., prof or grad only, non smk.$800+ utils. Avail 1/1 or 2/1. Call Ian @ 617-868-8497.

ROSLINDALE: 3 rmmts skg 4th M/F wanted, n/s, F pref, pets(?), bus/T, off st prkng, W/D. Avail ASAP. $450+ ut. Oliver 617-469-1709.

SOMERVILLE: Large sunny room near Davis Sq. W/D, pkg. $500+ utils. Quiet 30ish hs. For 9/1. Call Jeff 617-666-6475.

TUFTS: Resp M/F prof/grad student, NS, to share 2BR apt. near Davis Sq.for 1/1.$700 +util, W/D, porches, lots of room(s); no pets. I'm laid-back, clean, progressive.Mark 617-873-9702

WALTHAM: 25+ hsemate wnted to shr lg 4BR/1.5BA hse. Walk to T, bus, downtown. W/D, off st prk, quiet house $600 inc utls.781-893-5743

WALTHAM: Hse along Charles 2F prof's sk 3rd N/S who likes cats.Lrg bdrm, W/D, prkg, MBTA. $450+. 781-736-9497.

WELLESLEY: 2GM sk 3rd to shr 3bdr, 2 bath home with pool, fireplace, AC, W/D, off st pkng, & privacy. 781-237-7777

ROOMS TO RENT

Great Deal!!

DAVIS SQ/TUFTS: Rm av in spac, sunny 3BR apt. Hwf, lv, dr, & EIK. 12 min wk to Davis. Grad/Prof F, 25+. $355+util. Av 1/1. Abigail/Amy 617-628-7478

KENMORE SQ: F skg F for 1BR in 2BR brwnstn on Bay State rd. $750 (incl ht/w)+1st and last. W/D, fplc. Av 1/1 617-859-2932.

MISSION HILL: Grt 3 br apt. in 3-decker, quiet str. W/D, yd, porch, lge kitch & lim. storage. Rm avl 12/1 w/ lge closet. $500/mo+util. 1M,1F,2 cats sks NS 25+ cln, frndly, resp. stdnt/prof. Day 617-427-7748, Night 617-427-6595

APARTMENTS

BOSTON:1BR,1bath. Fnwy condo bldg. No fee. Ldry on site. D/D in unit. Grdn level. Ht/hw incl. Avl 1/1 $935 617-572-3389 hahwlie@yahoo.com

Brighton Oak Square

Two bedroom recent ren. hdwd floor,ac, dw, parking, near public trans. available now.$1400 617-592-0092

Cambridge Porter Sq.
5 min 2T, sunny hdwd. fl. porch 2bdr+stdy apt@1500+ OR 1bdr+stdy @775+ avail Jan 1. 617-718-0602

Dorchester/S.Boston

Great apts! $1200-$1800
www.athomeboston.com
@HOME Realty 617-436-7676

EAST BOSTON:Apt for rent. 1 bedroom, 3rd flr, airport view, $850/month near T/stop. Call Barry@617-561-9885

HYDE PARK: Studio, nr T, 93 2nd flr BR, pvt. ent, deck, Kit, Shr bath. All rms renv. $750/MO inc all util, cable. No fee Deb 617 364-8087

Quincy & South Shore

One call see them all!!!
The Apartment Network
617-472-1202.

SOUTH BOSTON: Brand new condo for rent. 2BR/1.5BA, central a/c, w/d, granite counter tops, hdwd flrs, minutes from the ocean, easy access to the bus and red line. $1800/mo + util. kdoniger@meditech.com

LOFTS

Fort Point area. Sp avl 12/1, hdwd flrs, 21 by 17 sq. ft priv area. 2,000 sq common sp, 2 bath, kit, storage. No key fee, respons, mature prof only. N/S or pets. $725/mo 617-350-7144

COMMERCIAL SPACE

BROOKLINE VILLAGE: T at doorstep. 400-1000 sq. ft, small and large rms. Inviting space, exposed brick. Shared access to copier, phone system, conference rm, k. 2BA. Wired for phone, LAN. Co-tenants incl. marketing, internet, publishing, design. 617-566-4675 9-5, M-F.

So End/Lower Roxbury

Vacant Commercial Space to Rent. Corner location on Tremont Street. Minutes from downtown Boston. Steps to Orange Line T stop. Next to Northeastern University Campus. FLOOR PLAN: Newly renovated open, vanilla box space with handicapped accessible bathroom. Nearly 900 square feet with basement storage. ASKING RENT: $1800/month, triple net, 5-year commercial lease. If you are interested in the space or need more information, call Steve Wilkins, Commonwealth Land Trust at (617) 427-6258.

HOUSES FOR RENT

ARTIST COTTAGES Truro; Lis Sur Mer, a four-season waterfront estate with 3 storybook cottages. Total privacy. Wanted: writers, lovers, romantics. www.lissurmer.com

SHORT-TERM RENTALS

Newly built downtown Boston hotel is offering short-term corp. rentals. Rates starting at $1500/month includes breakfast. For more information call
John at 617-720-5544.

services directory

BUSINESS SERVICES

Access Database
Cleanups 781-749-6108

FINANCIAL SERVICES

Short on Cash? Bad Credit? No problem! $600 until payday! Call today, cash tomorrow. ONE HOUR PHONE APPROVAL. 1-877-4-PAYDAY/24 HR/7DAYS.

HEALTH SERVICES

Alcohol Treatment
Research at Boston University. Paid $$$ call (617) 414-1918

MISCELLANEOUS SERVICES

INVENTORS-PRODUCT IDEAS WANTED! Have your product developed by our research and development firm and professionally presented to manufacturers. Patent Assistance Available. Free information: 1-800-677-6382.

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Web: www.superbbw.com

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musictheatre&arts

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music theatre &arts

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Est. orig. melodic rock/pop band seeks powerful, dynamic, charismatic singer. Exp. a MUST. 781-696-9525.

2ND VOCALIST
Hurricane Jane seeks 2nd Fem vocals/guitarist. Infl Kate Bush, Tori Amos. Visit www.hurricanejane.com/musician.html or email: kyra@hurricanejane.com

40 Something Rockers!
Prt tm band strt up NW burbs 70 rock: Gens Yes Tul Purp Sabth Allmns Who Stns Zep. Wnt: key drums gtr vox hrns 781-640-8327.

5 Talented Females
Wanted to record a R&B/Pop demo for major record labels. Call now 781-983-4120. Randolphe Entertainment.

A C O U S / E L E C BASSIST
W/ vox, new to Boston, sks low volume gigs. Also skng musicians to form chamber ensemble to perf cartoon/film score mat. levelar@hotmail.com or 617-524-1379 for details.

Attention All Musicians
Submit your demo. Call for an apt. or email your bios. We're looking for indiv musicians & bands to showcase in front of talent scouts. We're developing several bands & need all types of instruments & individual music styles. We listen to everybody. 617-442-8367 submit@marketingmusic.com

Attn Christian Musc.
Est band seeks drummer. Contemp, orig rock w/diverse infl. Must be able to travel. 781-322-1947.

AVLB EXP BASS
F bass w/ vox 15yrs exp all styles & road exp sks join/form hard rock/ grooving metal band. Kumari 781 391-4683

BAND FORMING
Talented sing-songwtr sks depend., creat., pro-level players 4 gigs, record, play grt music, folk/pop rock. You: drum, id. gtr, perc, bass, keys, horns, bk-up vox, etc. 617-437-6493

BAND FORMING
Belmont Area: Have pract spc. Needed: Drummer, ld guit, vox. Must have desire to play out. Ser inqu only. 617-489-4773

Band Seeking Members
Drums/Bass/Guitar w/ strong backing vox lkng to add. Jazz/Blues/Funk/Rock covers & orig. Space in Norton, MA. RobWelsh@mediaone.net or call 508-285-4097.

BARN nds Bass w/Vox
Orig. Amer. Rock (Tom Petty, Stones, Husker). Must be: dedicated. Bk. vox a must. 617-247-6999,mantra1966@cs.com

Bass & Vox Needed
Guitarist and drummer forming very artistic band. Looking to make good marketable songs, but a mental trip at the same time, a nicely pre-packaged LSD trip with an on/off switch. Influences are Tool, Perfect Circle, NIN, Floyd, AIC... Have extreme drive and motivation! MP3's of last project @ bencarroll.homestead.com. Contact Ben @ 978-388-3258 lbanezeben@hotmail.com

BASS BAND FORMING
Bass seeks others for beautifully ugly, melodic band, Cure, Morphine, APC, Doors, PJHarvey, Pumpkins, Placebo, Curve, Sunny Day, Incubus! Steven 617-969-4071

BASS
Fretted/fretless for Fml fronted band. Infl:Kate Bush,Floyd, Radiohead, etc. Info @ www.hurricanejane.com. Email marcmarino@mediaone.net

Bass Player Avail
Lking to join/form cover/orig band, 12 yrs exp, great ear, bkp/lead vox, hrd rock/funk, grt stage pres. Chad: 617-821-8187. cpfrommer2@yahoo.com

Bass Player Needed
Orig band, sks bass player. Trippy Pop Rock. Infl: British rock, Radiohead, Swervedriver. 617-212-7597

Bass Player Wanted
To play 60's thru 90's music w/ MIDI assisted trio. Occasional gigs lined up but wont get rich. Mike 617-966-2678.

BASS SEEKS
GB Function club gig exp player w/vox, ears and soul sks good wking act. Tim 617-543-7977.

BASS W/ VOX
For working situation. Sub/PT/FT. 10yrs + exp. Rock, Blues, Folk, Irish, R&B, Funk. Also guitarist. Chris 617-323-6305.

BASS w/VOX NDED
For working GB band. Transportation, pro gear, attitude, and appearance a must. Contact Steve at 508-572-1585.

BASS WANTED
For est.boston band. Heavy orig. music. No covers. Practice 3X's/wk. Free space in Sommerville. Looking for someone w/trans, own equ., is creative,5 string a plus in slapping tech. Call Art 617-522-9579 Gerry 978-590-1146.

BASS WANTED
Band w/6 yrs exp in the jam band scene, seeks bass player to play 2 nights/wk throughout NE. Infl: DMB, Floyd, Jeff Buckley. Call Mark 978-302-0884.

BASS/GUIT AVL
To start/join Indy/Brit/Power/Synth Pop/Rock to write, record, gig, tour. 617-592-6664 or Fruitpunch.com/phil.

BASS/LEAD VOICE AVAIL
Dbl sax. Fluent in all contemp. and stnd.styles. Prof. working sits, GB, etc Steady and/or sub, serious inq. only. Kevin 781-982-0463

BASSIST AVAILABLE
Fearless, fretless/fretted. Rock, prog, hard, funky, melodic. Vox, gtr, perc. Pro gear, truck, 10+ yrs exper. Mostly orig or great cover band. Gregg 781-367-5949. bass@dnsystems.com

BASSMAN
Solid R&B, Funk, Motown, Jazz, Rock bassman seeks working band. 978-664-2705 (h).

Boston Based
Orig rock band seeks bassist 18-28 w/punk influ. We have many... CD, gigs, reh sp, contact Ben at 508-359-8497 or ben121076@yahoo.com

CAN YOU JAM???
Guitarist/songwriter looking for musicians. Rock/Funk/Groove. Email Doug dkohen@umich.edu

Christian band sks bass player
Orig Christian hard rock band sks bass player. Call Larry 508-872-0119 or Jonathan 781-272-8236.

COOL MOTHA-FUCKAS
UrbanSoul-AlternaFunk. LdSngr Lkng 4 muscns/bk vox. No corny mofos. 617-625-1671. DecorUnique.com/band.htm

Creative Bassist Wntd
For alt/prog/rock trio. Infl: Live, Police, Rush, Alice in Chains, Tool. Rec. exp. and vox a plus. Call Don at 508-384-4166.

DRM WNTD: LABEL/MGMT/AIR-PLAY.
Pop/Rock. 20's/mdrn look/Back vox A+. CD to be released early 2002. 212-330-8383.

Drummer
(age 42)in S N.H. area. w/comp ideas. Into British Prog rock (Yes, ELP, P.F.) sks other musicians to develop unique modern sound. Jazz & class influ welcome. Chris-603-642-6565.

DRUMMER
and bass player wanted. Into dark tribal sounds, cats and moonbathing. Bands like Siouxsie, Sky Cries Mary, PJ Harvey, Heather Nova. Call Kelly @ 617-782-1504 or kreep@prodigy.net

Drummer Available
For gigs, fill in's, studio. Have exp, transp, space with P.A. Boston/Providence area. 508-878-4606 or email chrisrb@webtv.net

DRUMMER AVAILABLE
Have kit, transportation, 6 years experience. Call Mon-Fri, 9-5, 781-324-8000. Ask for Bill. Serious inquiries only.

DRUMMER AVAILABLE
Pro drummer sks contemporary jazz band. Infl: Steely Dan, Sade, Spyro Gyra. Call Todd 508-788-1107.

DRUMMER AVBL
Experienced, pro-gear, transport, recording experience. 508-384-3260 or davidcre8s@aol.com

DRUMMER FOR YOU
Need a solid, musical drummer/perc for that upcoming project? I'm a pro (20s); 14 + yrs exp with: Gigs / US & Euro Tours / Film-TV-Radio Soundtracks / Studio. Have gear, trans, & great rates. Fernando 617-947-5631. fdrum@hotmail.com www.drumfernando.com

DRUMMER NEEDED
Drummer/guitar player needed to complete, trippy Rock/Pop band. Infl the Verve, Radiohead, Swervedriver. Fruitpunch.com. 617-212-7597.

Drummer Skng Work
Top notch pro w/ lead & backup vocals. GB, classic rock prefer, but open. Experienced, team player. 508-384-7084.

DRUMMER SKS JAMS
Skg smart, inventive players. rock, groove, prog, indie. Technique, fire, tons of exp. Songs optional, singers too. drumdougdrum@hotmail.com

DRUMMER WANTED
Guitarist looking to start a rock band. Infl: Foo Ftrs, Blink, Sex Pistols, Lemonheads. Serious please. Bill 617-742-0191.

DRUMMER WANTED:
for original/cover band. Have free rehearsal space. Gigs and CD's. Infl: STP, Godsmack, Alice in Chains. Call Chris, lve message. 508-427-0064

DRUMMER WANTED
Pop rock band sks new drummer. Also, band currently gigging as power trio, but want to add 2nd guitar or keys player. www.thebuckners.com, luke@thebuckners.com

DRUMMER WNTD
reliable, dedicated pro for working R&B, funk, hip-hop, quintet. Kevin 508-880-3869 or Bob 978-664-2705.

Drums Needed - PAID
For original jam band. Infl: Dead, Phish, MMW. Pros only. Move to Boulder, CO. Call Double Dose. 1-800-563-4846

ELECTRIC BASS
Groove plyr, exp w/most styles, w/strength in blues, rock, & R&B. Avail for sessions, sit-ins & tours. Paid sits only. Tom Martin @ 603-692-3553 or ebassbytm@mediaone.net

ESP STUDIO PRODUCTIONS
24 track recording, 3 song demo packages starting at $300.00. Weekday special rates. Lock in rates. 20 hour recording rates. Call 401-861-7969

Exp DRUMMER Wanted
For Boston-based orig hard rock band. Have space, airplay, gigs, 30+ tunes. Working on 2nd CD. Infl: Sabbath, Jane's, STP. Pos. attit./song oriented/commit. a must. 781-961-3104.

Experienced Guitarist
seeks North Shore guitarist/band/others to jam/gig Blues & Blues Rock covers. Roger 978-948-3817.

EXPERIENCED PRO
F vox wntd for trio. Must have good range, stage presence & be able to sing all styles of music. Willing to travel. Call eve. after 7pm @ 508-945-5684.

F VOX WNTD "SADE"
Sade cover band seeking to book classy venues. We have all the equipt. & rehearsal space. All we need is some talent. If you have a smooth sounding voice please call Rino 617-339-5773 voice/pager

F VOX WNTD INSTR.
Ability A+ Orig amazing Rock/Funk/Kelt. Kate Bush, Bjork, Indescribable. M3band.com James 617-739-3869

FEMALE MUSICIANS WANTED
Inf. Kittie, Luscious Jackson, Hole, Ramones, etc. 781-237-7627 Tom.

Female Vocalist
needed by songwriter/guitarist/singer for recording & possible live performances. No prof exp nec. All ages ok. Infl: Sheryl, Aimee, Juliana, Martina, Muffs, Garbage. Call Mark 781-251-9424. Thanks.

FEMALE VOCALIST
Need now 4 versatile wedding + function band w/ great gig$. Must have exp, car, sing all styles, play some keys. singasong85@hotmail.com

Female Vox Wanted
R U Boston's Shirley Manson? Do U hanker for Hypno Tribal Love Grooves? We are exp'd & have free space. Have demo, be under 30. 617-387-7754

Female Vox Wntd
Innovative new straight-edge band sks dynamic vocalist. Wide range of infl (from Ani Difranco to Tool). Info: contact Dennis 781-239-6340 lg msg (dlo978@hotmail.com)

Front Royale sks B3kys
Looking for a B-3 keybd player to round out line up. We have airplay, tour dates, label interest and new CD. For more info, visit www.frontroyale.com or call 617-359-4364.

GROOVE SECTION
Guitarist/Singer looking for bassist & drummer w/ vox. Style: King's X, Mourning Widows & beyond...Randy 978-957-3816

GROOVIN' GUITAR
Wntd for career-minded original funk rock R&B band. Creative versatile prus only. Steve or Michele 781-871-8363.

Gtr/Voc seeking
(some keyboard) Mainstream cover band. Part-time. Mike 978-251-0558.

GUIARIST/VOX
Sks voc/instrument for acoustic gigs, all inst welcome. Unfl. Beatles, U2, Oasis, Bowie gigs avl. now Call 617-376-0529

Guit &/or Keys Nded
For prof band working every wk, some travel invl, must sing. 603-286-7260, leave message

Guitar Needed - Lead
Est RnR band Riverside Train seeks lead guit. Orig & cover. Mod rock w/ classic infl. Great live show. Steady gigs. www.riversidetrainband.com, riversidetrain@yahoo.com, 617-598-1046 x2397

GUITAR PLYR WNTD
Experienced guitar player w/ bkg vox for orig variety rock band. ASAP! Phil 617-269-3918.

GUITAR SEEKS BAND
or musicians, varied styles bop, blues, rock or fusion. Will check out most anything. So Shore. Jack 781-340-1405.

GUITARIST AVAILABLE
for working GB club. Band experience in Blues, Rock, Jazz. Can read, vocal ability. NE area, gigs. Call 401-784-5703.

GUITARIST SKG
Guitar w/tour exp. sks est. FOCUSED band. Infl=Chavez, sdre, hum, time in malta, deftones. LP/Mesa sound. Gary 617-734-3290.

GUITARIST
Pro ltd guitarist sks to join wrkng/near wrkng cover band. Formerly w/Shoot the Moon, the Pour Boys, et al. Inf. incl. Goo Goo Dolls/Pearl Jam/3rd Eye Blind/Oasis. Mike (508)872-0471

GUITARIST SKG
Guitar w/tour exp. sks est. FOCUSED band. Infl=Chavez, sdre, hum, time in malta, deftones. LP/Mesa sound. Gary 617-734-3290.

Guitarist Looking
Gtr plyr 23 sks band/others to write & gig w/. 7 yr exp, pro gear, trans & poss gigs. Inf: Cure, Tool, Wes Montgomery, FNM & Zep. Rob 781-789-9755

Guitarist Available
Talented & exper. guitarist sks to form/join original/cover bluesy, hard-rock band. Larry 508-872-0119 (Framingham)

GUITARIST WANTED
Bring the dirt... hot lead guit & primitive drummer wntd. to play R&B, blooze. Tim 508-740-8472/Chris 508-628-3643.

Guitarist Wanted
To play 60's thru 90's music w/ MIDI assisted trio. Occasional gigs lined up but wont get rich. Mike 617-966-2678.

Guitarist Available
Into funk, jazz, interesting rock & blues. Skeeking a dedicated situation. Interest in orig & GB groups. Lance 617-629-3980

GUITARIST SEEKS
working band. Blues, rock, R&B & jazz. Can read, play fingerstyle, too. Top skills & equip. Nrth MA, So NH. Avl daytime & wknds: 603-598-7577 & Edkydd@mediaone.net

Guitarist/Songwriter
Sks guitarist to form orig band. Lots of good orig material already written. Space open for other song writing if desired. Influ: STP, Creed, G&R, Page Dan at 1-781-764-3319.

HARD COUNTRY/
FIDDLE ROCK: Drummer looking to form hard country/fiddle rock band for fun & anything else that may develop. Let's jam & create something original. No drugs. Brian 508-875-5421.

INDUSTRIAL
"Veins n Cables" seeking third member a la Twiggy to mainly play strings. Unorthodox and ambitious. S. Puppy, NIN, G. Kills, M. Manson. No homophobes, jocks, Van Halens. 19-25. Adam: 617-492-2905 Dave: 781-246-8997

JAZZ DRUMMER
Looking to play jazz! Jack 617-775-5184, email ilrrl@yahoo.com or visit my website http://ilrrl.tripod.com/jazzmanjack/.

Keyboardist Wanted
To play 60's thru 90's music w/ MIDI assisted trio. Occasional gigs lined up but wont get rich. Mike 617-966-2678.

Keyboards "SADE"
Sade cover band seeks keys to play smooth jazz in upscale venues. We have rehersal space and P.A. Just bring your talent. Rino 617-339-5773 voice/pger.

KEYBOARDS AVAILABLE
with backing harm vox (plays rhythm gtr, harp too) Lkng for classic rock/blues band 60s-90s. Gig 1-2 times a month. Call Glenn 781-326-4257.

KEYS AND VOX
Av. for stand-in. Very exp and versatile. Lking to form/join est. band. Also xlnt drummer w/VOX is Av. Rick 978-264-4616 or Rick_P@prodigy.net

KEYS NEEDED
For busy GB band. Functions and clubs. $500-1000 per week. Vocals helpful. Very steady work, top notch band. Boston area. Call Mike 978-922-9698

KEYS WANTED
Vox a big +, to join guit/drums/bass, 2F vox.(Ages 35-50) to play Rock, 60's-current. Practice in Acton wkly. Ward 978-635-1913 or wbein1@aol.com

KEYS/VOX WNTD
Sth Shore based modern function band, "Carousel", skg keys w/lead vox, good stage pres & nrg. We play all styles, with an emphasis on 70's-90's dance/rock. Xlnt opp. for a versatile plyr w/solid vox who can work b/w 35-45 wknd gigs/yr. Our ideal person will have a F/T day gig or be a student who can commit to us as their primary gig. Great $$ per gig, fun, talented band. Call 617-471-9460 or visit www.carouselband.com

Kybrd/Bass/Drums Wtd
For new Jazz standards group lead by Female vocalist w/ Billie Holliday sound. Making CD, doing Gigs. 617-625-5558.

LARGE REWARD
For recovery of stolen bass amp. New ampeg SVT classic bass head & 2 new ampeg 1 by 15 bass cabs. Stolen outside O'Briens. Mike office & home 617-969-2333, cell 617-688-3459.

LEAD GTR AVAIL
To join wrkng or near-wkng heavy metal/hard rock band. Have killer equip, chops, exp, dedication. U must have same. Pro situat. only. Covers and/or orig. Infl: Ozzy, Zeppelin, Godsmack, STP, Creed, etc. Call Kevin @ 978-744-8369

LEAD GTR. AVAIL.
Looking for serious musicians in working/near working band. Play w/ a blues/rock feel and have excel. improv skills. Infl. range from Hendrix/Doors to Nirvana/Dylan. Prefer 20's. Call John, 617-254-0568, jbrennan77@hotmail.com

LEAD GUITARIST
Lead guitar sks cover/original band. Backup vocal & stage presence. Pro gear & recording studio. Dave 781-551-3407.

LEAD GUITAR WTD
Orig. & cover rock, funk & blues band. Gig 1-2 nights/wk. Also acoustic gigs, vox a +. Must have trans. Alan 978-369-2370

LEAD VOCALIST
W/ punk/alternative style seeks up-tempo band in MA, NH. I also play GUITAR/BASS/DRUMS. bob_martel@ti.com

LEAD VOCALIST
Desperately needed for serious goal oriented, orig Hard rock/Pop act. Lots of harmony, lots of hooks, lots of melody. I need somebody who can deliver, trying to take it to the next level. Unique front-man types please apply. 781-937-4987

Lead Vox/Singer
Orig and cover rock & house gig in Bermuda. Guitar ability helpful. Xlnt money. Contact David dfitz@ibl.bm Mail tape/bio to D Fitzsimmons: Ailsa 43 Knapton Hill Smiths FL08 Bermuda

Looking For
Paying gigs and original music? Here is your band. We are a unique original band seeking talented musicians to complete a terrific sound. We are currently comprised of a vocalist, rhythm/ld guitarist, and percussion player. Current players are based in Taunton, MA. We recently completed the base music for our 9th song and have others in the works. We are seeking the following musicians: Drummer, bass player, keys, and another rhythm/ld guitar player. Infl: Zep, Doors, Bob Marley. Must have trans and be willing to cooperate. Dedicated and serious musicians only please. Contact Neil Lefaivre 508-822-0444 or (cell) 508-364-9715

Male Singer, Frontman
looking for working band w/ gigs. Capable of any style. Good attitude, great stage presence. 617-782-2586. Only serious inquiries. Ask for J.

MIKE DIPLOMAT
Needs a keyboard/guitarist, serious band, fun, three-song demo, practice space. Rock-Pop, Country. Call 617-923-9 2 2 6 mikediplomat@hotmail.com

MUSIC TEACHERS
Skng experienced teachers to make house call lessons in Newton/Wellesly/Lexington areas. Car req. 781-890-1222.

MUSICIANS
Guitar, bass, vocals wanted for heavy, melodic, hypnotic, tribal, hard rock/metal band. Call Chris 617-840-1568

New Sound
Original Band needs Guitar. John Squire, Nick McCabe, Bernard Butler. Zack 781-321-2779. John 617-822-8011.

New Year's Gig Wtd
Classy Pro F Singer/Musician seeking New Year's Eve Gig. Looks/voice/all styles. Sally Wiesman 617-576-8859.

NWOBHM
Bassist seeks musicians into Iron Maiden, Iced Earth to bring 70's metal glory days back. Antony 617-436-5959

Orig Rock Band DIACO
Seeks bassist and guitarist. Commitment! Backup Vox a + NE Coast tour summer '02 Call Nick 617-493-5792.

POP OPERA
Needs musicians and vocalists. Tommy meets Radiohead meets Buck. Email Russell at russellchud@hotmail.com

POP ROCK BAND
Sks guit/bass/drums/vox Oasis, Travis, Weezer. Under 25. Matt 617-327-9219.

PRO GUITARIST
seeks to join original, melodic, heavy band. Call John 401-729-1922 or email: jpollard12@aol.com

PRO VOX
Sks guitar, bass & drums. Gigs, CD's, great producer, great space. Fuel, Lifehouse & Foo Fighters. Chris 617-929-0029.

ROCK MUSICIANS
Female artist w/ major label interest skng Guit/Bass/Drums/Keys. Please send demo: Fast Forward Management, PO Box 11, Framingham MA. 01704.

SAX WANTED
MIDI based duo, rehearse in Carlisle, all styles. Looking to gig 1-2 times a month. Vocals a plus. John @ 978-371-8070.

Sax/Bass/Key/Vox
Gigging band seeks. Must read and improvise, have trans, and equip. Call 781-986-8181 or email wanasi@hotmail.com

SAX/KEYS/VOX PRO SIDE MAN
Very exp, young, esygng, NEC grad, sks est band for $$ gigs &/or org projects. Can read/write music, have plyed GB, R&B, Top 40, Pop, Jazz, Ska, Reggae, Big Band, Rock, Alt. Prefer orig project but will listen to any offer, incl GB & cover bands. Can travel, have car & equip. Free-lance/pick-up gigs ok, but would prefer a F/T gig. Jimi (617)924-3868 lv mess.

Seeking Finesse
Songwriter/pianist sks guitar, bass, drums/percuss, vox for originals between Folk & Jazz. Interesting chord progressions/lyrics. Mo 617-625-2444

Seeking Guitar/Drums
Singer/songerwriter/bassist looking to complete rock band.(Infl: F.Fighters, Sting, Radiohead. Backing vox & sense of humor a +. Seeking inspired dedicated players w/spiritual connection to music. http://unraveled.jczorkmid.net Jon, 978-455-0066/unraveled9@yahoo.com

SEEKING MUSICIANS
To form diverse, edgy band. To play out in Bos, Camb area. Diverse infl, and mus styles. Me; sing/song-writ/guit. You; bring your creativity and skill. S t y l e : PopRock/Rockabilly/Hard/Punk Acoustic, and even ballads. Dan 617-817-3338.

SEEKING VIOLINIST
For gigging original rock reggae band. zox@brown.edu or www.mp3.com/zox. Providence area.

Singer & Drummer Wtd
Infl: Smiths, Echo & the Bunnymen. Have studio, p.a., & drums. Music & CD completed. Darryl 617-232-8358.

SINGER
Avail. Berklee grad. Exp rock/jazz/mc/studio/R&B. Looking for working band. I can do the gig. Frank 978-283-9905.

SINGER
Original band looking for vocalist. Female pref. Dark tribal grooves. Sade, Rusted Root, Santana, etc. Call Tim @ 978-430-7273 or email: demgod1@mac.com

Skg drms, bass, 2nd gtr
Original monster crazy rock band, has CD, will gig. Serious musicians only. Contact Andy 617-363-0394.

Skg Experienced Bass
Infl: Rage, Sublime, STP & many other Rock. We have a club & radio connection. Ask for Jeff or Rob. Worcester area. 508-845-6881.

SKNG UPRIGHT BASS
Piano player looking for upright bass, to play standards. Have gigs. Call Gus for details. 617-268-4985.

Solid Bass Player
w/ bckup vox avl for Alt-Country or Roots Rock band. Lucinda Williams, T Petty, J Cash, Sonvolt. Ready & dedicated. bass@johnhaydon.com

SOUND MAN
Avail w/ rig or for walk-ins. 24 channel digital mix, KT, Crown, JBL. Stage lighting option. Paul 603-770-5785.

String Bass/Drums Wtd
For Tarbox Ramblers. Raw, amplified & innovated Blues, Hillbilly sound. Boston & NE shows, poss. nat'l touring. 617-491-1374, tarbox66@aol.com

SYNTH/KEYS WNTD
For Curve 9 (a space musical) odd times, 0 times, bbop & roll! 14 gigs start Jan.'02 617-923-1333.

TABLA/FLUTE/KEYS
Devotional Performance Artists seek Tabla, Flute, Keys, Sitar, Violin, Vocalists, Dancers, versed in Indian music/Gospel/Funk/R&B & Jazz. Call Radiant Jasmin 617-825-4449.

TENOR SAX AVL
Tenor sax avl, R&B, Blues, Rock. Looking for band. Jim, 978-256-3341.

TENOR SAX AVAIL.
for session work/recording. Can read and improvise all styles. Call Steve 978-394-TSAX

There's no such thing as a guaranteed gig. UNLESS it's a Guaranteed Gigs Ad in the Phoenix. Just place an ad in the Gigs Section and, if you say so, we'll renew it for FREE every 4 weeks until it works.* It's that simple.

Call the Phoenix Classifieds for more details
617-859-3300
*up to one year

VIOLIN, ELECTRIC
Local club exp. Classically trained to improv, looking 4 working band. Rock, and Ctry infl. Into Rock, R&B, Ctry Rock. Studio work. Dave 508-879-8588.

VOCALIST WANTED
Boston band w/CD and gigs throughout NE area, sks new energetic front man. Influ include: Beatles, Blink 182, Lit, Jane's Addiction etc. To schedule an audition call John, 617-290-6646, Chris 617-872-2722, or Conrad 781-864-9871

WANTED FEMALE
Producers, Writers, Engineers, Choreographers, to work w/ POP/R&B groups. Must be 18 yrs old with 1 year of exp. in the music industry. Call Randolphe Ent. Group at 781-446-0687

Wanted LD GTR PLYR
Sngwrtng collaborator (Mike Cambell-keith Richards-Kenny Vaugn-David Rawlings infinct) for est bnd with CD. Tele, slide & BU vox desired. U like: No Depress, Indie pop, cntry, trad cntry. Commitmnt to rehrs weekly & gig Bos, Prov, NYC & beyond. Lucinda, X, Old 97's, Petty. looseground@yahoo.com 401-941-5534 617-750-1311

WANTED TRIBUTE MEMBERS
Hard core Kiss Fanatic to play Kiss songs professionally. Looks singing w/playing a plus. Also Original. 978-342-9669.

WANTED:
Bassist, Drummer, or Rhythm Guitarist/Doubles on Keys. Vocals a plus for all. Styles: Metal to Funk & Rock and Roll. Ages 25+. Contact John. Leave name and message: 508-222-0163. Serious musicians need only apply.

WIDOWS/WIDOWERS SUPPORT GROUP
We play instruments, sing, jam, dance and volunteer all over New England. Christian Motorcycle Club Members, R.Vers, Snowmobiles, Boaters, and all music-loving people welcome. Let's talk! Call 401-737-4080.

ACTING CLASSES/WORK SHOPS

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P/T CLASSES IN TELEVISION COMMERCIALS AND FILM. SPECIAL TEEN CLASSES STAND UP COMEDY CLASSES SELF-IMPROVEMENT FOR NON-ACTORS ALL CLASSES HAVE SHOWCASE PUBLIC PERFORMANCES IN OUR FULLY EQUIPPED THEATRE CALL FOR OUR FREE BROCHURE! 617-423-7313 40 BOYLSTON STREET. BOSTON HISTORIC THEATRE DISTRICT

AUDITIONS

EXTRAS/ACTORS up to $500 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025

MALE DANCERS
Boston Production Co. seeking Male dancers ages 20-35 w/ outgoing personality to host MTV-style teen dance parties on Saturdays. Must have car. No experience needed. Call Steve @ 617-527-0493.

MUSICAL INSTRUCTION

Dave Roche
GUITAR LESSONS
All styles Berklee trained
dproche@webtv.net
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THE BOSTON Phoenix

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Principal Investigator: Mary C. Zanarini, Ed.D.

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PICK OF THE WEEK

Angels of Light

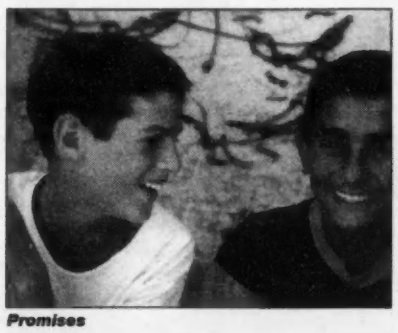
TUESDAY: In the late '90s, dark rock visionary **Michael Gira** turned his energies from his groundbreaking industrial-textural outfit the Swans toward the heavens to form Angels of Light. Gira's introspective lyrics still explore the festering wounds of the human psyche, but in a more delicate and ornate framework built around his acoustic guitar and voice. He adopts the same strategy on his new ***What We Did*** (Young God), a collaboration with like-minded songwriter and sonic explorer **Dan Matz**. But it's the Angels who bring Gira back to the Middle East Café this Tuesday, with openers **Virgil Shaw** and **Isis**. That's at 480 Mass Ave in Central Square; call (617) 864-EAST.

Edited by Carly Carioli

■ THURSDAY 13

JAZZ. The cream of the local progressive-jazz crop convenes at the Tremont Theatre in preparation for live recordings. The venerable (and inimitable) **Charlie Kohlhase Quintet**, fresh off their exciting collaboration with Roswell Rudd, hope to use a portion of tonight's performance on their forthcoming live CD, which is tentatively titled *Play Free or Die* (on Vermont's Boxholder label). Meanwhile, one of the best of Boston's young trumpeters, Taylor Ho Bynum, has brought together a supergroup whom he's calling **SpiderMonkey Stories**, and he describes their music as a kind of world/jazz amalgam. The line-up includes brass player Bill Lowe, bassist Nate McBride, drummer Guillermo E. Brown, guitarist Pete Fitzpatrick (of Naftule's Dream and the Pee Wee Fist), and Bynum's compatriot from the Fully Celebrated Orchestra, alto-saxophonist Jim Hobbs. That's at the Tremont Theatre, 276 Tremont Street, at 7:30 and 10. Tickets are $10, or $7 for students. Call (617) 560-6877 or (781) 338-0966.

TELEVISION. Not that we can actually recall "peace" in the Middle East, but before the latest shit hit the fan, journalist/filmmaker B.Z. Goldberg returned to Jerusalem (where he grew up) and shot a film that merely



Promises

implies the kind of context that's being frontloaded (and, uh, frontlined) by all the major news organizations. Instead, in ***Promises***, he and fellow director-producers Justine Shapiro and Carlos Bolado looked at Jerusalem through the eyes of children — seven Israeli and Palestinian kids talking and going about their daily lives. The film reaches a stunning climax when a pair of Israeli twins meet the Palestinian child they've been so curious about for so long. You could accuse the filmmakers of manipulation, but the humanizing power of their movie is undeniable. That's on the *P.O.V.* series, at 9 p.m. on WGBH Channel 2.

■ FRIDAY 14

FILM. For some, the off-screen antics of Tom Cruise are far more bizarre than any movie could be. But Cameron Crowe (*Almost Famous*, *Jerry Maguire*) tries to top them in ***Vanilla Sky***, a remake of Alejandro Amenábar's *Open Your Eyes* (1997) in which Cruise is a playboy who falls in love with a friend's girl, ends up in a car crash, and finds things aren't what they seem. Penélope Cruz (Tom's latest squeeze) and Cameron Diaz play rival hotties. Whatever you say about *Vanilla Sky*, it's ***Not Another Teen Movie***; that honor belongs to the outrageous parody of the genre from MTV producer Joel Gallen that stars Randy Quaid and Janey Briggs. Getting down to ***The Business of Strangers*** are Stockard Channing and Julia Stiles as a pair of businesswomen stranded in a hotel who engage in a game of truth or dare. Murder will out in Samantha Lang's ***Monkey's Mask***, in which Susie Porter plays a PI whose investigations uncover her own lesbian inclinations. Sexual orientation proves an issue as well in Sandi Simcha Dubowski's ***Trembling Before G-d***, a documentary about the plight of gays and lesbians in conservative Jewish sects; it's at the Coolidge Corner Theatre. Finally, ending this week's openers on a down note, ***Everything Put Together*** is a Dogme 95–type film about a woman who's struggling with the death of her infant from SIDS. Radha Mitchell stars; Marc Foster directs. It's at the Brattle Theatre.

RADIO. You've been to see the career-spanning exhibit "Yes Yoko Ono" at MIT. You've beaten a path to the Museum of Fine Arts' companion filmography. Tonight, all you need to do is tune to 90.3 on your FM dial for WZBC's **"Radio Yoko."** Although it isn't officially affiliated with the exhibits in town, this seven-hour Yokopalooza will feature Ono highlights as far back as her 1968 debut, *Unfinished Music No. 1: Two Virgins*,

Continued on page 3

DINING PHOTO BY MIKE MERGEN

road tripping

Slay bells ring: Christmastime in metal land kicks off with a little merry mayhem courtesy of the godfather himself. **Ozzy Osbourne** takes time off from the Sabbath reunion to reconvene his solo band, whose line-up includes former Suicidal Tendencies bassist Robert Trujillo, drummer Mike Bordin (who, despite having also played in Faith No More and Korn, appeared this year on a non-celebrity episode of *Who Wants To Be a Millionaire*), and guitarist Zakk Wylde (seemingly revitalized by his cameo earlier this year in the not-quite-about-Judas-Priest flick *Rock Star*). Undead machine-metal mauler (and would-be horror-movie mogul) **Rob Zombie** returns to co-head-

line; **Mudvayne** and **Onesidezero** open. The bill surfaces tonight, Thursday, December 13, at the Hartford Civic Center (860-241-4229); on Saturday at the Worcester Centrum (617-931-2000); and next Thursday at the Verizon Wireless Arena (603-644-5000) in Manchester, New Hampshire. Meanwhile, the **Trans-Siberian Orchestra** — members of the '80s theatrical prog/pop-metal band Savatage reconfigured as a less new-agey alternative to Mannheim Steamroller — hit the Orpheum (617-931-2000) on Friday and Saturday. On Sunday they're at Oakdale Theater (203-265-1501) in Wallingford, Connecticut.

Who says the **Get Up Kids** are just an emo band? They've certainly looked a lot more like a hellbent-for-leather rock-and-roll outfit since they started touring with Weezer and Rocket from the Crypt, and their fabulous newly issued singles comp *Eudora* (Vagrant) includes covers of Bowie's "Suffragette City" and Mötley Crüe's "On with the Show," plus tunes by the Cure, New Order, the Replacements, the Pixies, the Metroschifter, and Coalesce. How's that for a new rock canon? The Kids make their only area appearance at the Palladium (800-477-6849) in Worcester on Saturday with **Alkaline Trio** and **Appleseed Cast**.

Tunnel of Love's sophomore effort, the self-released *Tunnel of Love II*, is even more depraved than their debut: Pussy Galore fuckstomp meets Flying Lutenbachers dildo headcheese, '60s psycho pop with a calcified spine. Not since Foom has anyone done Howlin' Wolf as broken as "Suicide Party," in which our maniac cuts off his weenie and sends it to "you." And that doesn't even begin to match the weirdness of their hermaphroditic punk anthem "I'm a Girl." Tonight (Thursday, November 13) they're at the Middle East (617-864-EAST) in Cambridge with NYC's the **Liars** — a messed-up, angular, beat-box-accented noise-punk assault team fronted by a ranting six-foot Aussie. The Liars' new *They Threw Us in a Ditch and Threw a Monument on Top*, done with Jon Spencer/Beasties producer Steve Revitt, is just out on Gern Blandsten, and they're supporting the disc on a tour that continues on Friday at the Monahasset Mill Building in Providence (no phone number available); on Saturday at the Tune Inn (203-772-4310) in New Haven; on Sunday at the El N Gee (860-437-3800) in New London; and on Monday at the Flywheel (413-527-9800) in Easthampton.

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This Friday, strap on your favorite black leather accessories and coat those pretty eyes with as much black eyeliner as you can muster—**DJ Chris Ewen** spins goth and industrial in the cage, **DJ Mothra** spins trance in the front. Next Friday, 12/21, don't miss a special holiday Fantasy Factory, ***Mistletoe.*** Find out who's been naughty or nice (or who's been a little of both) and de-stress from all that holiday hullabaloo.

SATURDAY

Axis

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X-Night at Axis is one of the longest-running club nights in Boston, let alone on Lansdowne. Why? Saturdays at Axis offer a kitschy mix of '80s, '90s and '00s alternative, pop classics and anthems. The first floor's musical fare is brought to you by **DJ Big Jim.** Upstairs, **DJ Traylor** flawlessly mixes you into a groovealicious mood using only the freshest ingredients: breaks, house and techno.

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TUESDAY

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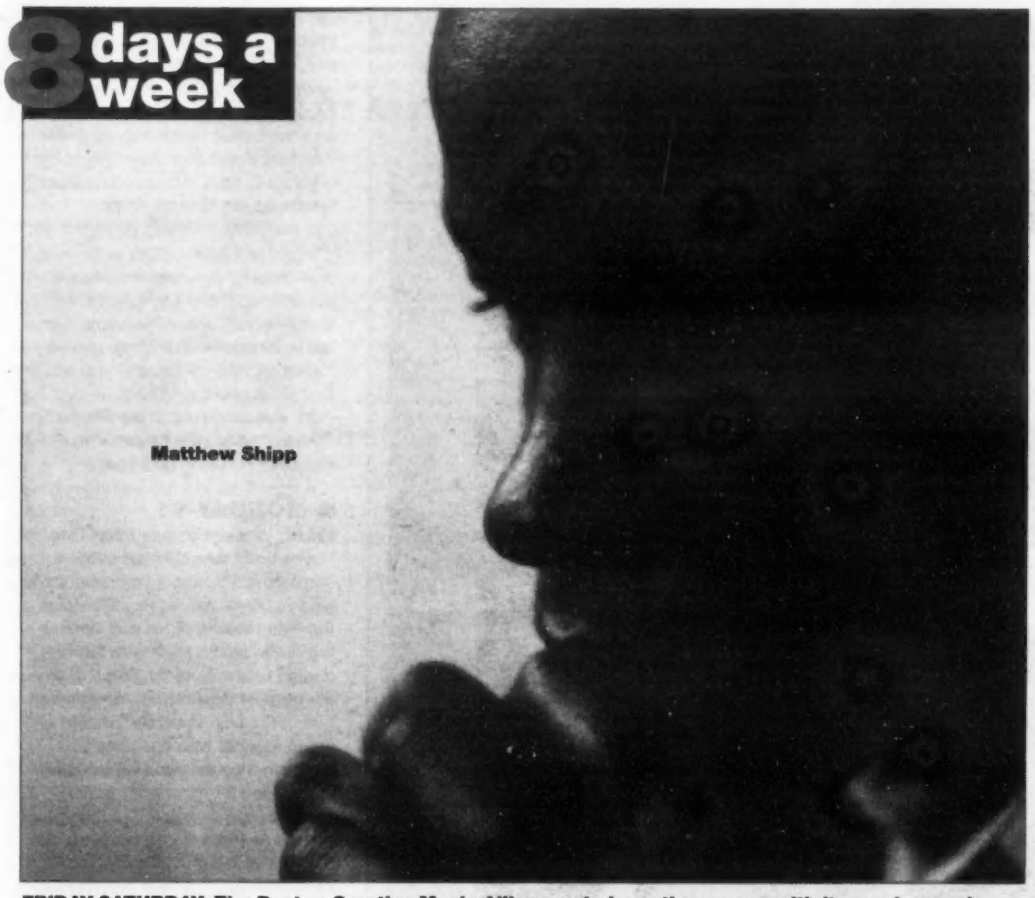


Matthew Shipp

FRIDAY-SATURDAY: The Boston Creative Music Alliance winds up the season with its semi-annual "Piano Weekend." On Friday, Marilyn Crispell — whose combination of lush romanticism and delicate lyricism begins with Coltrane and Cecil Taylor but extends to her work with Anthony Braxton, Billy Bang, Paul Motian, and others — will play a solo set. She'll be followed by pianist Pandelis Karayorgis — who combines Tristano-like linear drive and Paul Bley's free-fall daring — with bassist Nate McBride and drummer Randy Peterson. On Saturday, Matthew Shipp, who's in the vanguard of the vanguard of jazz piano, hits the stage with bassist William Parker and drummer Whit Dickey, re-creating the phenomenal trio that used to back up saxophonist David S. Ware. That's at the Institute of Contemporary Art, 955 Boylston Street. Both shows start at 8 p.m. Call (617) 927-6620.

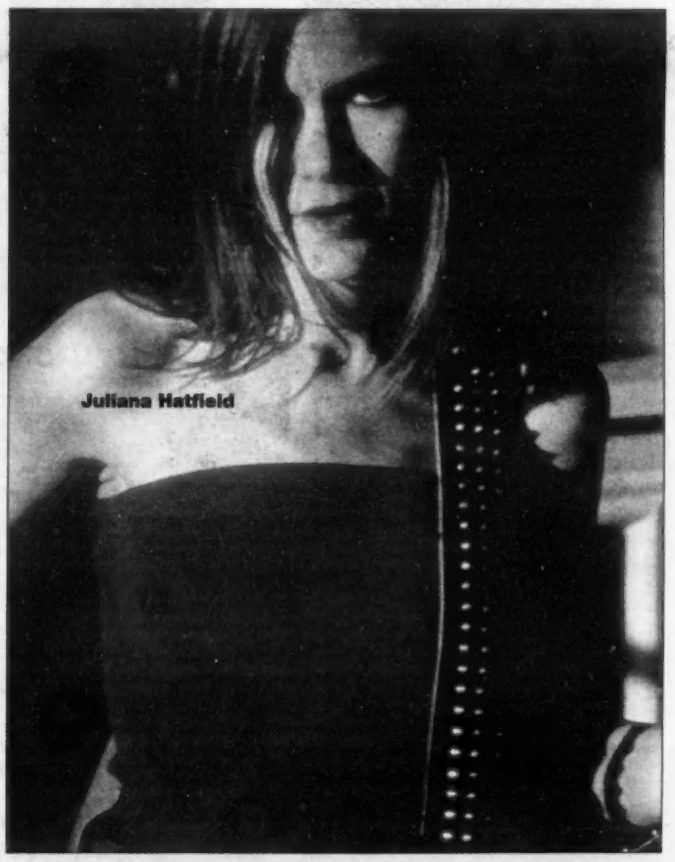
Continued from the cover

right on up through this year's *Blueprint for a Sunrise*. It's hosted by Tinuviel (co-founder of the Kill Rock Stars and Villa Villakula labels) and djermy (of ZBC's *No Commercial Potential*), with testimonials from folks including Load Records honcho Ben McOsker, the Mekons' Sally Timms, and the Melvins' Dale Crover. That's tonight from 7 p.m. to 2 a.m. on WZBC; if you're out of signal range, you can also tune in via the Web at http://zbconline.com.

Clint Conley

MISSION. In about a month, we'll get our first look at Mission of Burma in a decade and a half, when the band reunite for a pair of shows including one at Avalon on January 18. Tonight, the one member of Burma who isn't a regular participant in the Boston music scene breaks cover and finally goes solo. That would be **Clint Conley**, the guy responsible for the catchiest and most-often-covered Burma tunes, including "That's When I Reach for My Revolver" and "Academy Fight Song." Conley's been secretly rehearsing a band for a few months now, with former Come guitarist Chris Brokaw plus Brokaw's bandmate in the New Year, ex-Bedhead dude Matt Kadane, and Fuzzy/Count-Me-Outs bassist Winston Braman. And though the group haven't been playing Burma tunes, rumor has it that the new stuff isn't too far from the old stuff. They'll unveil the new outfit tonight at 608, formerly Lilli's, at 608 Somerville Avenue, just outside Porter Square. Admission is $6; doors are at 10. Call (617) 591-1661.

Continued on page 4



Juliana Hatfield

SUNDAY: Any excuse to hear full-throttle rock-and-roll bands have their way with Christmas tunes is way okay in our book, and tonight's excuse at the 608 in Somerville is better than most: all the proceeds benefit the Somerville Coalition for the Homeless. The evening begins at 5 with a buffet dinner whose eats will come from the 608, the East Coast Grille, Rudy's Café, the Blue Room, Redbones, and Toscanini's; tickets are $40 and up and include a set by Juliana Hatfield with a full band. Then at 9:30, they let in the rabble for a Christmas Pageant featuring holiday tunes as rendered by Cracktorch, Blake Hazard, the Ivory Coast, Rock Bottom, Rock City Crimewave, the Lune, Wooden Leg, Georgia Overdrive, and more. Tickets for the pageant are $10. That's at 608 Somerville Avenue in Somerville, just outside Porter Square. Call (617) 591-1661.

state of the art

Guru and Baldhead Slick

In 1984, two days after Christmas, Dorchester resident Keith Elam packed all of his belongings into a $500 Volvo and drove down to New York. His mother gave him explicit instructions: "Don't come back asking for shit!" Seventeen years later, Elam is better known as Guru, half of the legendary hip-hop group Gang Starr, and one of the most successful and distinctive voices in hip-hop. He'll be back home this Wednesday with a solo show at the Middle East. And he won't be asking for shit.

Leaving home on that cold December day, as Guru explains over the phone from a studio in New York, was a career-oriented move: "I wanted to get a record deal, I wanted to make it, I wanted to be more than a local yokel." Although Guru's exodus from the Hub helped his career, it hurt his partnership with Damo D-Ski and DJ 12B Down (say it fast) in the long-forgotten Gang Starr Posse, his first hip-hop group. He explains, "I was living in Brooklyn because I wanted to make it in the hip-hop game. But they didn't want to rough it, they'd come up for the weekend — eat my food, smoke my weed — and then go back home. They wore out their welcome after a while. Then when I got a record deal, I was real pissed off, and I decided to go on my own. We ended up having a real falling out back then, but we're men now. We've washed away all the past. Damo D-Ski just got out of prison and he gave me a call and we had a good talk."

Even though he moved away, Guru has never forgotten his home town. He's embraced local MCs like Krumbsnatcha and Big Shug as part of his core crew. And he thinks that growing up here actually helped him succeed in New York. "I always knew that Boston was special. Growing up there helped me survive in the New York rap game. It's small but intense, and people are very proud. Most of the Boston rappers are streetwise and intelligent; that had a big effect on me."

Just now Guru is using his status as an elder statesmen to help out a cadre of less-experienced MCs. Recorded under the name Baldhead

Slick, his new solo album *Baldhead Slick & da Click* (Ill Kid/Landspeed) has the raspy-voiced MC teaming up with a slew of unknowns (Kaeson, Lae D-Trigga) plus a handful of established peers (Ice-T, Ed O.G.). Raw, gritty, and urgent, the disc finds Guru adopting a slightly different tone than the one he established with Gang Starr. "Baldhead Slick is that cat who's still connected to the grimy kids on the street. Who pulls up in the car and gets out to talk and hang with the kids. Who chills with pimps, gangstas, and hustlers."

Guru's visit to the Middle East will be his first show in town since 1998, and he's excited about the trip back, even though his family aren't living in Dorchester anymore. "My parents live on the Cape now, and all my siblings moved out, so it's really just Big Shug and some of the old-school homeboys that I got left. It's still cool to come back, though, there's still the vibe. I like to go back and drive through some of the old spots where I used to hang, Four Corners, Blue Hills, Franklin Hill . . . "

And with these thoughts of years gone by, Guru gets nostalgic, talking at length about his juvenile-delinquent tendencies, brawling with Irish kids during the busing crisis, and reading the *Phoenix* — "a dope newspaper," in his words. In fact, once Guru gets started on Boston, it's hard to get him to stop. Five minutes after our conversation ends, he calls back to reminisce for another 10 minutes about his adolescence. The most important question, however, is answered succinctly: "Red Sox, baby! I like the Yankees, but the Red Sox are my team, the Sox are in my heart."

Guru performs this Wednesday, December 19, at the Middle East, 480 Mass Ave in Central Square. Call (617) 864-EAST.

— Michael Endelman

future perfect

■ LAST CALL FOR *VAGINA*: Eve Ensler will close out a three-year run of her gynecological blockbuster ***The Vagina Monologues*** by performing just two more engagements: the final run, in Washington, and the penultimate one, at Boston's Wilbur Theatre, January 8 through 20. Tickets are $25 to $65, and they will fly, so get 'em now. The Wilbur's at 246 Tremont Street; call (617) 931-2787.

■ MOONLIGHTING: Anyone who thought the harmonica-playing actor Bruce Willis had learned his lesson on the 1989 atrocity ***If It Don't Kill You It Just Makes You Stronger*** — a title perhaps inspired by the reviews for his almost as atrocious 1987 disc ***The Return of Bruno*** — was sadly, sadly mistaken. Few endeavors are quite so cringe-worthy as those of enormously wealthy, impossibly funkless movie stars who try to sing the "blues"; but old habits, it would seem, die hard. Willis and a backing band he's calling the Accelerators will be hitting Avalon on January 25; we hope opener Ivan Neville — Aaron's oldest son, and a long-time sideman with the likes of Keith Richards' X-Pensive Winos — is getting paid, laid, and paid some more for this gig. Avalon's at 15 Lansdowne Street; call (617) 423-NEXT.

The Vagina Monologues

8 days a week

Continued from 3

■ SATURDAY 15

BOOKS. Steven Blush — a veteran of the early-'80s hardcore scene who was a concert promoter and college-radio DJ and published the alterna-rock mag *Seconds* — comes to town tonight behind his *American Hardcore: A Tribal History*, a new book examining the loose subterranean network of bands, basements, and shoestring labels at the extreme end of punk's most furious offshoot. The book reflects hardcore's fierce regionalism — it's organized by geographical area rather than as a strict chronology — but also conveys the breadth and vitality of the movement. Blush is in town to read from *American Hardcore* tonight at 8 p.m. at Rhythm & Muse, 403 Centre Street in Jamaica Plain, where he's joined by local-hardcore-kids-turned-spoken-word-fanatics Duncan Wilder Johnson and Dave Tree. It's free; call (617) 524-6622.

Meanwhile, at the Oni Gallery, two local esoteric literary mags — one print, one on-line — team up for an evening of poetry, music, and art. The quarterly Web journal *Slope* (www.slope.com) is devoted to poetry and art prose; the print *Both* (also at www.both-magazine.com) is a new Boston-based magazine run by former Wicked Farleys guy Michael Brodeur. On the bill tonight at the Oni: readings from poets Matthew Zapruder, Eula Bliss, Gian Lombardo, and Ron Palmer; music from Rosa Chance Well; and a look at the Oni's current exhibit, Dana Moser's *Electroland*. That's tonight at 8 p.m. at 684 Washington Street in Chinatown. Call (617) 542-6983.

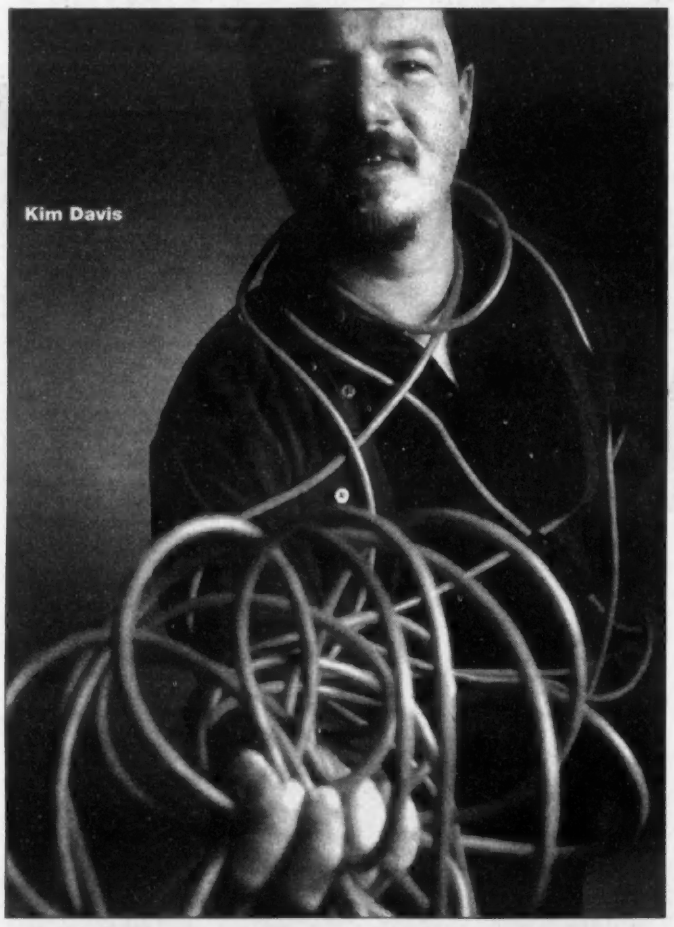
Von Bondies

PUNK. What's that? Another brilliant, explosive garage-punk band from Detroit? We know, we know — there's a new one every week. This one's called the **Von Bondies**, and they've got a record out produced by Jack White, who's better known as the front half of White Stripes. *Lack of Communication* (Sympathy for the Record Industry) is a snarlier beast than what emerged from the Stripes, full of the off-with-his-head clamor of the Makers, the Cheater Slicks, and Billy Childish. The band top a stellar blooze-punk bill featuring local affiliates Mr. Airplane Man, the Konks, and Triple Thick tonight at the Middle East, 472 Mass Ave in Central Square. Call (617) 864-EAST.

■ SUNDAY 16

INDIE. Nikki Sudden is still best known among record-collecting cultists for his early-'80s Velvets-ish proto-indie band the Swell Maps, who also featured his late brother, Epic Soundtracks. But his intermittent two-decades-long solo career as a Stonesy garage-pop troubadour has attracted enough acclaim that the Secretly Canadian label is reissuing his entire 10-album 1980s output. In the States at the request of Mercury Rev to play in New York, Sudden is also popping up the seaboard to play an in-store this evening at 7 p.m. at Other Music, 90 Winthrop Street in Harvard Square. It's free; call (617) 491-4419.

FILM. Some people — Groucho himself, for example — think ***A Night at the Opera*** (1935) was the Marx Brothers' best movie. In its day, it was the highest-grossing, as under the staid direction of Sam Wood the boys try to hook up a boyish Italian tenor with his beloved (Kitty Carlisle!) while spinning out some of the greatest comedy bits of all time, most notably the contract-negotiation scene, which gleefully deconstructs every rational principle, from law to language, that civilization is based on. "Sanity clause," indeed. See for yourself tonight at 5:30, 7:30, and 9:30 p.m. at the Brattle Theatre, 40 Brattle Street in Harvard Square. Call (617) 876-6837.


Kim Davis

MONDAY: Cambridge funnyman and indie filmmaker Kim Davis celebrates the season tonight with "A Comics' Christmas Gift," a special edition of his weekly Lizard Lounge Comedy Hour series. Over the past year and a half, Davis's spot has become an intimate workshop space for new material by established left-of-center comics including Tony V, Eugene Merman, and Jimmy Tingle. Tonight Kim, who's completing work on a behind-the-scenes documentary on the Lizard, will feature sketches and short films (including his own award-winning *Intimacy*) and guests including Jan Davidson, Chris Walsh, Eric Riley Moore, Dan Newbower, and Tony Moschetto. That's at 8 at the Lizard Lounge, 1667 Mass Ave (between Harvard and Porter Squares) in Cambridge. Admission is free; call (617) 547-0759.

■ MONDAY 17

FILM. When you have Peter Lind Hayes and Hans Conreid in the same cast, you know you have some kind of horror movie. Roy Rowland, the Ron Howard of his day, almost broke the studio bank with the set-design costs alone for ***The 5,000 Fingers of Dr. T*** (1953), an adaptation of the Dr. Seuss story about a piano teacher who enslaves 500 pupils in a glitzy, ivory-keyed gulag. A hoot and far more entertaining than Howard's *Grinch* (though not as absurd as his *A Beautiful Mind*), it screens at 7 p.m. at the Harvard Film Archive, in the Carpenter Center, 24 Quincy Street in Harvard Square. Call (617) 495-4700.

PUNK. As punk bands go, Chicago's the Didjits weren't exactly the most popular, though singer/guitarist Rick Simms proved himself a worthy heir to the Illi-noise legacies of both Naked Raygun and Cheap Trick. After their demise, they had the good fortune to have one of their songs ("Killboy Powerhead") covered on the biggest-selling indie album of all time — the Offspring's *Smash* — and that, we assume, should keep Simms in sunglasses well into old age. After a brief stint in the Supersuckers, Simms has been kicking up a high-octane hard-rock storm with his expertly named **Gaza Strippers**, who arrive at the Middle East tonight with local punks the Tension Men. That's at 472 Mass Ave in Central Square; call (617) 864-EAST.

Gaza Strippers

■ TUESDAY 18

FILM. Put three artistic biggies — conductor Zubin Mehta, director Zhang Yimou, and composer Giacomo Puccini — in the same film and you'll surely come up with something interesting. Allan Miller's documentary ***The Turandot Project*** (2000) records their effort to stage the title opera in Beijing's Forbidden City, and it's an illuminating look at backstage politics and inspiration. See it tonight at 5:30, 7:30, and 9:30 p.m. at the Brattle Theatre, 40 Brattle Street in Harvard Square. Call (617) 876-6837.

SOUL. Philadelphia has been reclaiming its soul legacy in recent years, and tonight brings more evidence in the person of **Bilal**, a writer/producer/singer with a reputation for jazzy arrangements and a

killer voice. He's played on records by and with Guru, Common, and Erykah Badu; on his solo debut, *1st Born Second* (Interscope), he gets help from Common, Mos Def, and Dr. Dre. Tonight Bilal's at the Paradise, 969 Comm Ave; call (617) 423-NEXT.

■ WEDNESDAY 19

FILM. *Harry Potter* was just the warm-up. *The Lord of the Rings: The Fellowship of the Ring*, the first of Peter Jackson's three film adaptations of the J.R.R. Tolkien fantasy classic, promises to be the biggest blockbuster since *Titanic*. Indeed, the epic tale of good versus evil seems all the more relevant these days, with wee Elijah Wood, pointy-eared and hairy-footed, as Frodo Baggins, the hobbit appointed by Ian McKellen's wizard Gandalf to destroy the Ring of Power before evildoer Sauron can get hold of it. With Liv Tyler, Cate Blanchett, Viggo Mortensen, Sean Astin, John Rhys-Davies, and Ian Holm as various elfs, halflings, dwarves, and men, it'll be opening today at theaters all over Middle Earth.

■ THURSDAY 20

ROCK. The unorthodox line-up of **Drums & Tuba** — a three-piece that's rounded out by guitar — is matched by their equally unorthodox influences, which range from a New Orleans gumbo of funk and Rebirth-style brass to Fela Kuti–style Afrofunk and the textures of electronica. They were a hit touring with Galactic last year, and they're signed to, of all places, Ani DiFranco's label. Tonight they'll rip it up at the House of Blues, 96 Winthrop Street in Harvard Square; call (617) 491-BLUE.

next weekend

Mary Lou Lord

Mary Lou Lord first covered Daniel Johnston's "Speeding Motorcycle" on record in 1995, on her debut Kill Rock Stars EP, and she'd been playing the song longer than that. But she'd never seen or met Johnston — a reclusive Texan with a history of mental illness who has rarely performed live — until a couple weeks ago, when the two shared a bill at T.T. the Bear's Place. The timing was auspicious; earlier this year, Lord's version of the song was selected for a national TV ad for Target department stores. Lord was puzzled by the choice; her first reaction was to inform the Target folks that the song had also been covered by a couple of her favorite artists.

"I asked them, 'Why not Yo La Tengo, why not the Pastels?' Y'know, anyone's but mine," chuckles the eternally self-effacing singer, who plays Club Passim next weekend, over the phone from her home in Salem. "They said they wanted something very stark, they didn't want anything with busyness, so I guess the other guys were a little too busy. I told them they were crazy. I said, 'If you don't use mine, are you still gonna use it?' And they said, 'Well, no.' So I thought, well, if it's me or nothing, then I'll do it, and Daniel can get some money, and I can get a little money too!"

She continues, "Daniel essentially changed my life musically. His music set my musical path for me and opened up a lot of doors once I got on the path. So it was a real kick in the pants to finally play with him." But though the Target ad has been running for months, Johnston did not seem to be aware of it, or even of Lord's version of his song. "He'd never seen the commercial. I said, 'So they paid you?' He said, 'I don't think so.' And I thought, 'Oh, no!' And then he said, 'Well, my dad handles most of that stuff for me.'"

Nevertheless, the Target ad is perhaps the best example to date of Lord's ongoing mission: to rescue the songs of obscure songsmiths and bring them into a new light and, ideally, to broader audiences. It's a mission she accepted from the folk scene that was her first love, and she's undertaken it for several generations of indie artists, from Johnston to the British psychedelic-pop cult star Nick Saloman, and from Elliott Smith to the Seattle group Green Pajamas. Although she has pursued this course on the indiest of the indies as well as on a major label — Sony's WORK imprint issued her underrated 1998 disc *Got No Shadow* — she's only just now, with the impending release of *Live: City Sounds* (Rubric), getting around to documenting what she's best known for, and what she does best: playing her favorite songs, from Richard Thompson's "1952 Vincent Black Lightning" to Magnetic Fields' "I Don't Want To Get Over You," alone with a guitar on a subway platform.

"It's exactly what I do," she says of *City Sounds*. "And I figure if people have liked that all along, why not give them exactly what they saw? That way they'll have nothing to bitch about." The album was recorded live to DAT during her busking stints last year; she's also working on a studio album to be released next year. She admits it's harder to find the time these days to play the subway: her daughter Annabelle will turn three on New Year's Eve and has just entered pre-school. "I'm getting up in seven in the morning, so at the end of the day, I'm usually just too tired. I used to do it mainly in the evening, I'd get to Park Street at 6 and play until midnight. I love to do it, but it's so difficult. You have to get there at the crack of ass and then flip a coin and decide with four other people who's gonna play when."

Mary Lou Lord plays Club Passim, 47 Palmer Street in Harvard Square, next Saturday, December 22. Call (617) 492-7679.

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listings

To place a listing: bring it or send it to Listings, Boston Phoenix, 126 Brookline Ave., Boston 02215, at least eight days before the issue in which it would appear. Listings can also be faxed to 859-8201. We can't take any listings over the phone. There is no charge, but your copy may be rewritten due to space limitations. Include the time of the event (or the hours that a gallery or museum is open to the public), date, place, a description of the event, how much it costs, and a phone number that can be published. Specify whether admission is free; listings will not be published without price information. If the information is for an event or exhibit lasting more than one week, specify the dates of the issues in which you would like the listing to appear. Repeat listings may be deleted due to space limitations.

Theater listings are separate; send them by 2 p.m on Thursday to "Play by Play". Auditions, classes, religious services, reunions, and events requiring advance registration are not listed here: call Phoenix Classifieds at 859-3300 to take out an ad. Unsolicited photographs are considered for publication but are not returned to senders.

NOTE: ABSOLUTE LISTINGS DEADLINE IS WEDNESDAY AT 5 P.M. FOR THE FOLLOWING WEEK'S ISSUE. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

clubs

THURSDAY 13

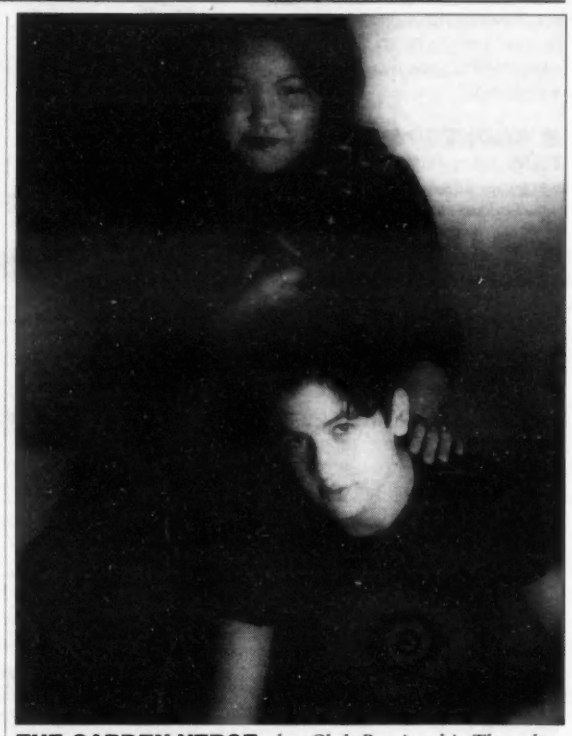
See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Punk Monkeys.
ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery, BJ Magoon & Lenny Ball.
AER, Boston. "Change" with DJs Eli, Fernando, Mike, and AJ Deep.
AN TUA NUA, Boston. "Shake Your Ass," Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. Eurohaus and Latin house with DJs Eddy K and J.C.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus.
THE AVENUE, Allston. "WFNX Avenue Lounge Night."
AXIS, Boston. At 7 p.m., "Hometown Throwdown" with Mighty Mighty Bosstones, Mad Cap, Confidence Man. At 10 p.m., "Chrome," house and trance with DJs John Debo and Ali Ajami, plus special guest DJs.
THE BAR AT RITZ CARLTON, Boston. George Buffs.
BECKETT'S PUB, Allston. Czoglos, Profits, Entropy.
BILL'S BAR, Boston. At 9 p.m., "The Underground" with DJ Mark Hamilton plus special guests Kings of Nuthin', Sinners & Saints, Shallows Corner.
BLACKBURN TAVERN, Gloucester. Spirit House & friends.
BLACK ROSE, Boston. Downstairs: Eugene Byrne.
BLACKTHORNE TAVERN, S. Easton. Michael Kelleher.
BLUESTONE BISTRO, Brighton. "Open Mic."
BOB THE CHEF'S, Boston. Darren Barrett Jazz Quartet.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPAPA, Boston. "Absolute," house & trance with DJ Stazo.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Lisa Austin, Oen Kennedy.
CHOPPIN' BLOCK PUB, Boston. James Merenda's Masked Marvels.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. "Somerville Jazz Festival" with Dave Scott Trio, Hessie Swain.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB CHOICES, Somerville. "Escape," deep house, progressive, and classic sounds, with DJ Brian "Soul" Luciani.
CLUB PASSIM, Cambridge. Nate Borofsky, Garden Verge.
COLONIAL INN, Concord. John Fitzsimmons & friends.
COMMON GROUND, Allston. "Love Night," metal vinyl, with DJ Brian.
COPPERFIELD'S, Boston. Cardinal Direction.
DICK'S LAST RESORT, Boston. Brick Park.
DODGE STREET BAR & GRILL, Salem. Chris Fitz Band.
EMBASSY, Boston. At 10 p.m., "International Thursdays," Latin house with DJ Anthony.
EMILY'S, Boston. International Night with DJ Maurizio.
ENCORE, Boston. Michelle Currie.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. ARu.
CLUB 58, Quincy. "Image," top 40 dance, high NRG house, and techno, with DJ Haze.
THE GOOD LIFE CAMBRIDGE, Cambridge. Ciro Stein.
THE GOOD LIFE DOWNTOWN, Boston. Curious Electric.
GRAND CANAL, Boston. Return.
GREEN BRIAR, Brighton. DJ Doc.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Richer Band.
HANNAH'S, Somerville. Simon.
HARD ROCK CAFE, Boston. "Club Zen" with DJs Chubby Chub and Rolo.
HARPERS FERRY, Allston. Ulu, Pete Pidgeon & Arcoda.
THE HARP, Boston. Chad LaMarsh.
HENNESSY'S, Boston. Nova Kane.
HOUSE OF BLUES, Cambridge. Mappari, Averi.
JOHNNY D'S, Somerville. Yanka Rupkina Bulgarian Women's Choir, .WAV.
JOSE McINTYRE'S, Boston. Upstairs: DJ John Tringali. Downstairs, Me & Julio.
KARMA CLUB, Boston. At 10 p.m., "Groove Factory," '70s, '80s, and house, with DJ Bruno.
THE KELLS, Allston. "Dance Party" with DJ Edgar.
KENDALL CAFE, Cambridge. Marc Rosenthal, Peter Calo.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. At 10:30 p.m., "Privilege," international house with DJs Felix, Manos Linoxilakis, Christoph Muller.
LES ZYGOMATES, Boston. Steve Langone.
LIMBO, Boston. Jim Bridges.
LINWOOD GRILLE, Boston. Zippergirl, Sunshine Boy, Weed Inc.
LIZARD LOUNGE, Cambridge. Club D'Elf.
LUCKY DOG MUSIC HALL, Worcester. Mullethead, Time Zero, Dark Flowered Music, Gut.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Dispatch, Lost Trailers.
MAMA JOSIE'S, Waltham. At 7 p.m., "open jazz jam" with Ed Hebert Trio. At 9 p.m., Bright St. Trio.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MATRIX, Boston. At 10 p.m., "C.P.R. Thursdays," house and drum and bass with DJs Hush, Bons, Elyte, Reid Speed, Siren, and Colette.
MET CAFE, Providence, RI. Rainer Maria, Ted Leo/Pharmacists.
MIDDLE EAST, Cambridge. Upstairs: Tunnel of Love, Liars, Neptune. Downstairs: Jaya the Cat, King Django.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
MILKY WAY, Jamaica Plain. Planetarium, Hopewell, Car Crash Show.
THE MODERN, Boston. At 10 p.m., "International Thursdays."
MOUNT BLUE, Norwell. Wendy Sobel.
THE PALLADIUM, Worcester. "Extreme Music for Extreme People Tour" with Morbid Angel, Zyklon, Soilent Green, Exhumed.
PARADISE ROCK CLUB, Boston. Front Room: "Lay Low Lounge" with Plexus.
PERKS COFFEEHOUSE, Norwood. Daniel Jacobs.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, and Rando.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. Mark Morris & the Catunes.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Reggae, soca, and hip hop with DJ Evalast.
RIO GRANDE CAFE DANVERS, Danvers. Tom & Carl.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Slo-Burn.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merengue, and contemporary Latin dance.
RYLES, Cambridge. Downstairs: Inner Orchestra. Upstairs: DJ Luis Arroyo.
SIT 'N BULL PUB, Maynard. Entrain.
808, Somerville. Auto 66.
SKY BAR, Somerville. Munk, Waking Ophelia, Crush.
SUGAR SHACK, Boston. "Candyland," hip hop, house, and Top 40.
SW1, Boston. "Downtown" with DJ G2.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. Todd Thibaud, Family Jewels.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Three Day Threshold, Machine Cut Nova, Prime Rib, Major Major.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," deep soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WESTERN FRONT, Cambridge. Junior Jazz.
WEST STREET GRILLE, Boston. "Late Night Lounge."
WONDER BAR, Allston. Grant Langford Review.
THE YARD ROCK, Quincy. Greg McKenzie & Four on the Floor.
YESTERDAYS/SOUNDSTAGE, Boston. "Liquid" with DJs Chris DeSimone and Jynx.

FRIDAY 14

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Real Kids.
ACTON JAZZ CAFE, Acton. Kaoruko & friends.
AER, Boston. "Breathe" with DJ Deshaies and special guests.
AN TUA NUA, Boston. "Superlovers," early hits to the latest sounds, with DJ Vinny.
ARIA, Boston. "Tempted," house with DJ Raffi.
ATLAS DANCE, Boston. "Top 40 Dancing."
AVALON, Boston. At 10 p.m., "Avaland" with DJ Jonathan Peters.
THE AVENUE, Allston. "TGIF Night."
AXIS, Boston. At 7 p.m., "Hometown Throwdown" with Mighty Mighty Bosstones, Lost City Angels, Exit. Upstairs: at 10 p.m., cutting edge progressive dance with guest DJ.
BACKSTAGE, Boston. Top 40 with DJ Johnny C.
THE BAR AT RITZ CARLTON, Boston. George Buffs.
BECKETT'S PUB, Allston. Nationale Blue.
BILL'S BAR, Boston. "Nocturnal Friday" with DJ Mark Hamilton with special guests Missing Joe, Antigone Rising, Dubnicks.
BLACKBURN TAVERN, Gloucester. Two Bones & a Pick.
BLACK ROSE, Boston. Downstairs: Eugene Byrne. Upstairs: Dave Foley.
BLACKTHORNE TAVERN, S. Easton. Karaugh Brown.
BLUESTONE BISTRO, Brighton. Christie Leigh.
BOB THE CHEF'S, Boston. Groove 2 This.
BULL RUN, Shirley. Ronnie Earl & Friends, Charley Dee Band.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "The Lava Bar: Girl's Night Out," house and trance with DJ Melinda.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. Merrie Amsterburg, Oen Kennedy.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. "Kenne Highland Christmas Party" with Lashes, Classic Ruins, Kenne Highland Clan, Mickey Bliss Organ Combo.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB PASSIM, Cambridge. Garnet Rogers, Kathy Moser.



THE GARDEN VERGE *play Club Passim this Thursday, December 13.*

COLONIAL INN, Concord. Workingman's Jazz Trio.
COMMON GROUND, Allston. Who's the Fat Guy?
COPPERFIELD'S, Boston. Jack Jones Gang.
DICK'S LAST RESORT, Boston. Soul City, Shauntrellas.
DODGE STREET BAR & GRILL, Salem. Slush Puppies.
EMBASSY, Boston. At 10 p.m., "Revolution," house with DJ J.C.
EMILY'S, Boston. Top 40 remix and dance with DJ Renell.
ENCORE, Boston. Jan Peters, Kristen Long & Brian Nash.
THE EXCHANGE, Boston. House and hip-hop with DJs Tiziano & Luca.
CLUB 58, Quincy. At 5 p.m., Jim Devlin. At 9 p.m., hip hop, house, and techno with DJ Sean.
THE GOOD LIFE CAMBRIDGE, Cambridge. Ken Clark Trio.
THE GOOD LIFE DOWNTOWN, Boston. "Brazilian Jazz Night" with El Eco featuring Guillermo Nojechowicz.
GRAND CANAL, Boston. DJ Bill.
GREEN BRIAR, Brighton. Mark Morris & Catunes.
GREEN DRAGON, Boston. Dog House.
THE GREEN ROOM, Providence, RI. Ava.
GREEN STREET GRILL, Cambridge. Kilombo & the Havana Band.
HANNAH'S, Somerville. "Dance Party" with DJ Artie V.
HARPERS FERRY, Allston. Spookie Daly Pride, Traveling Matt.
THE HARP, Boston. Zoo.
HENNESSY'S, Boston. At 5 p.m., Me & Julio. At 9 p.m., DJ Denis.
HOUSE OF BLUES, Cambridge. Rubyhorse.
JACOB WIRTH RESTAURANT, Boston. "Piano Sing-a-long" with Mel Stiller.
JARROD'S PLACE, Attleboro. Kistory.
JOHNNY D'S, Somerville. Love Dogs.
JOSE McINTYRE'S Boston. Upstairs, DJ Tom Connors. Downstairs: Dick 'n' Jane.
JUKEBOX, Boston. Top 40 and retro dance night.
KARMA CLUB, Boston. At 10 p.m., front room: "Spin Cycle," progressive house with DJ Tym Ryan. Mambo Lounge: alterna-lounge with DJ Mike Gioscia.
THE KELLS, Allston. "Dance Party" with DJs Dragg and Doc.
KENDALL CAFE, Cambridge. "GoGirls Music Fest to benefit Nicole Brown Foundation" with Pamela Means, Patty Keough & Steve Mossberg.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. At 10 p.m., "Pulse," with national and international guest djs.
LES ZYGOMATES, Boston. Ron "Big Daddy" Murphy.
LIMBO, Boston. Willie Sordillo.
LINWOOD GRILLE, Boston. Banter, Sona Nyl.
LIZARD LOUNGE, Cambridge. Dennis Brennan & His Unbelievable Band.
LUCKY DOG MUSIC HALL, Worcester. Dave Brockie Experience, Balls, Atomic Shroud Puller, Psychotic Larry.
LUPO'S HEARTBREAK HOTEL, Providence, RI. Two Headed Monster, State of Corruption, Shed, Omniblank.
MAMA GAIA'S CAFE, Cambridge. "Meet Jill Stein Night" with Ken Selcer, Felicia Brady, Jill Stein, McLaughlin Brothers.
MAN RAY, Cambridge. "Hell," goth industrial fetish with DJ Chris Ewen and industrial with DJ Mothra.
MATRIX, Boston. At 9 p.m., Hi-Energy Dance with DJs MacGyver and Pedro Gonzalez.
MATT MURPHY'S, Brookline. Fourminusone.
McGANN'S, Boston. DJ Static.
MET CAFE, Providence, RI. Dragstrip Courage, Delta Clutch.
MIDDLE EAST, Cambridge. Upstairs: Rock Bottom, Flexie, Cautions, Six Parts Seven. Downstairs: Rainer Maria, Ted Leo/Pharmacists, Yeah Yeah Yeahs.
MIDWAY CAFE, Jamaica Plain. Heygoods, Stumbleweeds.
MILKY WAY, Jamaica Plain. Shelley Winters Project.
THE MODERN, Boston. At 10 p.m., "Revolution," house with DJ Eddie K.
MOUNT BLUE, Norwell. Kevin McCluskey.
MR. DOOLEY'S TAVERN, Boston. Sundays Well.
NAMASTE CAFE, Newton. Teddy Goldstein.
OAK BAR, Boston. Steve Silverman Jazz Quartet.
O'LEARY'S, Brookline. Tom Carroll.
PARADISE ROCK CLUB, Boston. At 9 p.m., Actual Proof, Moonraker. Front Room: "Double Jointed Sound Showcase" with Ajoni, Toussaint, Backbones Crew, Joint Chiefs in Dub, DJ Voyager 1.
PERKS COFFEEHOUSE, Norwood. Eric Fontana.
PHOENIX LANDING, Cambridge. Disco, hip-hop, and Top 40 with DJ Ren Justice.
THE POINT, Boston. "Fluid," house and techno, with DJ troupe Recordheadz.
PORTERS, Boston. Chris Tarantino.
PURPLE SHAMROCK, Boston. Thomas Park.
THE RACK, Boston. Central Basement.
RALPH'S, Worcester. Downbeat 5, Red Chord, Mr. Airplane Man.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Jack Lee & Divercity.
RICKY T'S BLUES CLUB, Plymouth. Fatwall Jack.
RIO GRANDE CAFE DANVERS, Danvers. Undercover.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Bluehemians.
THE ROXY, Boston. At 10:30 p.m., "The Cat Club" with DJ Adilson and special guest DJs.
RYLES, Cambridge. Upstairs, "A Festa Brazilian Dance Party."
SEA NOTE, Nantasket Beach. Young Neal & the Vipers.
SIT 'N BULL PUB, Maynard. Lisa Marie & the Ripchords.
SKY BAR, Somerville. Woody, Vic Morrows, Good North, Medicine Ball.
SUGAR SHACK, Boston. Hip hop and house with DJ Massi.
SW1, Boston. Top 40, house, and hip hop.
TIR NA NOG, Somerville. Trailer Park.
TOAD, Cambridge. Sam Bisbee.
TOP OF THE HUB, Boston. Kenny Marrocco & the Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Peter D.
T.T. THE BEAR'S PLACE, Cambridge. Slobberbone, Scrimshanders, Grand Champeen, Ware River Club.
UPSTAIRS LOUNGE, Boston. "The Pill," Brit-pop and mod with DJs Ken & Jennifer.
VAPOR, Boston. "Freak" with DJ Richie Rich.
VENU, Boston. "Roomba," Latin sounds with DJ Roger M, and house with DJ Arsit.
VERTIGO, Boston. "Dream Lounge," international, Latin and house with DJ Marcocci, and vocal and high energy house with DJ Soulheris.
VINCENT'S NIGHTCLUB, Randolph. "Latin Night," merengue, bachata, cumbia, and house music, with DJ Michael Macedo.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WESTERN FRONT, Cambridge. Junior Jazz.
WEST STREET GRILLE, Boston. Top 40, hip hop, and R & B with DJ Renell.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Quartet.
YESTERDAYS/SOUNDSTAGE, Boston. "Swing Night."

SATURDAY 15

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Real Kids, Red Chord.
ACTON JAZZ CAFE, Acton. Pat "Hatrack" Gallagher with T.J. Wheeler & the Smokers.
AN TUA NUA, Boston. At 9 p.m., "Shake Your Ass," Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. Top 40 and Eurohaus with DJ Raffi.
ATLAS DANCE, Boston. "Top 40 Dancing."
THE ATTIC, Newton Centre. Marie's Children.
AVALON, Boston. At 10 p.m., "Avaland" with DJ Michael Whelan.
THE AVENUE, Allston. "T-Night," progressive and hard house.
AXIS, Boston. At 7 p.m., "Hometown Throwdown" with Mighty Mighty Bosstones, Catch 22, Worried. Downstairs: at 10 p.m., "X-Night," hip hop, alternative, and hard house with DJ Keith Dakin. Upstairs: at 10 p.m., "Move," breaks, house, and techno with DJ Traylor.
BACKSTAGE, Boston. Top 40 with DJ Freddy C.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BILL'S BAR, Boston. At 10 p.m., "Start!," Brit-pop, indie, baggie, garage, and electro with bands, resident DJs M16 and Damian with special guest DJs Dave and Mike Z.
BLACKBURN TAVERN, Gloucester. City Pete Poirier Band.
BLACK ROSE, Boston. Downstairs: Eugene Byrne, Kevin Byrne. Upstairs: Dave Foley.
BLACKTHORNE TAVERN, S. Easton. Cabin Fever.
BLUESTONE BISTRO, Brighton. Charlie Strater.
BOB THE CHEF'S, Boston. Antonio Jackson.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Killer Dance Club," gay night with DJs Mary Alice & Michael Sheehan.
CAFE RAVELLO, Boston. Downstairs: progressive house. Upstairs: hip hop, old skook, and midtempo with DJ Matt Wasley.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
THE CELLAR, Cambridge. "The Appliance of Science" with special guest DJs.
CENTER FOR THE ARTS IN NATICK, Natick. Dead Cat Bounce.
CHOPPIN' BLOCK PUB, Boston. New Lows, Little White Lies.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Lyres, Mike Diplomat & The Misprints.
CLUB CAFE, Boston. "Boys Night Out" with VJ Cliff Cunningham.
CLUB NICOLE, Boston. European house with DJ Alex.
CLUB PASSIM, Cambridge. David Mallett, Rob Laurens.
COLONIAL INN, Concord. Fran Tuttle & the Workingman's Jazz Band.
COMMON GROUND, Allston. Bonty.
COPPERFIELD'S, Boston. God Fearing Man, October Sons.
DICK'S LAST RESORT, Boston. Classic Trax, Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Marty Rowen's Last Call.
DOUBLETREE HOTEL WALTHAM, Waltham. Mark Kross.
EMBASSY, Boston. At 10 p.m., house with DJ Eddie K.
EMILY'S, Boston. Techno, Top 40, and dance with DJ Gary.
ENCORE, Boston. DesPres & DeGraff, Stacey Baker.
THE EXCHANGE, Boston. House, hip-hop, and R & B with DJs Raffi and G-Squared.
CLUB 58, Quincy. Top 40 dance and progressive edge with DJ Jammin' Jay.
THE GOOD LIFE CAMBRIDGE, Cambridge. Jose Ramos & the Special Blend.
THE GOOD LIFE DOWNTOWN, Boston. Miss Karin Parker.
GRAND CANAL, Boston. Brick Park.
GREEN BRIAR, Brighton. DJ Long John.
GREEN DRAGON, Boston. Virgil Cain.
THE GREEN ROOM, Providence, RI. Medicine Ball.
GREEN STREET GRILL, Cambridge. Salsa Son.
HANNAH'S, Somerville. "Dance Party" with DJ Doug Love.
HARPERS FERRY, Allston. JGB Band featuring Melvin Seals.
THE HARP, Boston. Zoo.

GRAND CHAMPEEN *play T.T. the Bear's Place on Friday.*

HENNESSY'S, Boston. At 4 p.m., "Irish Sessuin." At 9 p.m., DJ Bill.
HIBERNIA, Boston. "Progressive House" with DJ Steve Porter.
HOUSE OF BLUES, Cambridge. At 1 p.m., Scott Shetlar Trio. At 10 p.m., Princes of Babylon.
INDEPENDENCE GRILL & PIANO BAR, Chelmsford. David Thorn Scott.
IRISH EMBASSY PUB, Boston. DJ Static.
JACOB WIRTH RESTAURANT, Boston. Steve Fells Jazz Quintet.
JARROD'S PLACE, Attleboro. Last Step, Liquid Destruction, Train of Thought, Mind Gravel, Zero Godz.
JOHNNY D'S, Somerville. Slipknot.
JOSE McINTYRE'S Boston. Upstairs, DJ Brian Roache. Downstairs: Thomas Park.
JUKEBOX, Boston. Top 40 and retro dance night.
KARMA CLUB, Boston. At 10 p.m., NYC house with DJ Mario Lima. Mambo Lounge: DJ Stiffy.
THE KELLS, Allston. "Dance Party" with DJs Chaos and O'Toole.
KENDALL CAFE, Cambridge. Permanent Vacation, Adam Ezra, Deborah Smith.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. "La Boom XO" with DJs Edward Grant Stuart and drummer Paul Drake.
LES ZYGOMATES, Boston. Candida Rose, Eula Lawrence.
LIMBO, Boston. Nicole Nelson.
LINWOOD GRILLE, Boston. Chelseaonfire, Silver Son, Bled.
LIZARD LOUNGE, Cambridge. Ray Corvair Trio.
LUCKY DOG MUSIC HALL, Worcester. Spit Shine, Mud Dog.
LUPO'S HEARTBREAK HOTEL, Providence, RI. "American Red Cross Benefit" with Talib Kweli.
MAN RAY, Cambridge. "Liquid Saturday." Disco Trash with DJ Gary Conzo and retro new wave with DJ Chris Ewen.
MATRIX, Boston. At 9 p.m., Hi-Energy House with DJ Pedro Gonzalez.
McGANN'S, Boston. DJ Cadillac.
MIDDLE EAST, Cambridge. Upstairs: Von Bondies, Mr. Airplane Man. Downstairs: "Hip Hop Fest" with 7L & Esoteric, Sage Francis, Breez Evahflowin', C-Rayz Walz, Apathy, Skitzofreniks, Ripshop, Chan.
MIDWAY CAFE, Jamaica Plain. Peasants, Beefy DC, Paid to Fake It.
MILKY WAY, Jamaica Plain. At 8:30 p.m., "Mango's Latin Dance Club" with DJ Antonio Ortiz.
THE MODERN, Boston. At 10 p.m., house with DJ Shiuan Lee.
MOUNT BLUE, Norwell. Wildcats.
MR. DOOLEY'S TAVERN, Boston. Sundays Well.
OAK BAR, Boston. Steve Silverman Jazz Quartet.
O'LEARY'S, Brookline. Paul Rishell & Annie Raines.
THE PALLADIUM, Worcester. Get Up Kids, Alkaline Trio, Appleseed Cart. **PARADISE ROCK CLUB,** Boston. At 8 p.m., Jaguares.
PHOENIX LANDING, Cambridge. "Boom Boom Room," new wave, one hit wonders, and disco with DJ Vinney.
PORTERS, Boston. EmptyHead.
PURPLE SHAMROCK, Boston. Pig Pen.
RALPH'S, Worcester. Gamma Rays, Swaggerts.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Kolors.
RICKY T'S BLUES CLUB, Plymouth. Coupe de Ville.
RIO GRANDE CAFE DANVERS, Danvers. Megawatt Blues Crushers.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Brian Maes.
THE ROXY, Boston. At 9 p.m., house, techno, and top 40 with DJ Adilson & God of Light.
SEA NOTE, Nantasket Beach. Love Dogs.
SIT 'N BULL PUB, Maynard. Swinging Steaks, John Cate Band.
SKY BAR, Somerville. Boatyard Resin, Typhoon Ferri, Pure Fiction.
SUGAR SHACK, Boston. Progressive house and hip hop with DJ Massi.
SW1, Boston. "Clutch," underground house with DJs Tari, George Nessis, and Dave Skye.
TERRANOVA BAR & GRILL, Chelsea. Scott Tusa Trio.
TILT, Saugus. DJ Manolo.
TIR NA NOG, Somerville. Asa Brebner.
TOAD, Cambridge. David Johnston.
TOP OF THE HUB, Boston. Mark Turk & the Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. '70s, '80s, and '90s with DJ Zino; progressive, top-40, club, and international with DJ Steve Anderson.

Continued on page 9

RAINER MARIA *play the Middle East on Friday.*

The Middle East
472-480 MASS. AVE, CAMBRIDGE
(617) 864-EAST www.mideastclub.com
DOORS AT 9PM UNLESS NOTED. PROPER ID REQUIRED FOR ADMISSION
TICKETS AVAILABLE AT Middle East Box Office 1–7p.m. and TICKETMASTER (617) 931-2000 www.ticketmaster.com

DOWNSTAIRS

THUR 12/13 18+ $6
$2 OFF W/ BOSSTONES TICKET STUB
JAYA THE CAT
KICKED IN THE HEAD • WESTBOUND TRAIN
JHC • MASS HYSTERIA

FRI 12/14 18+ $10
RAINER MARIA
TED LEO / PHARMACISTS
YEAH YEAH YEAH'S

SAT 12/15 18+ $12ADV/$10DOS
DIF PRESENTS: 3RD ANNUAL HIP HOP FEST
7L & ESOTERIC
SAGE FRANCIS
BREEZ EVAHFLOWIN' • C-RAYZ WALZ
APATHY • SKITZOFRENIKS
RIPSHOP • CHAN AND MORE!
PLUS SPECIAL GUEST
THE FLOOR LORDS

SUN 12/16 18+ $15 8:00PM
MISSING PERSONS DALE BOZZIO
FREEZEPOP

TUES 12/18 18+ $12ADV/$15DOS 8:00PM
ANGELS OF LIGHT (MICHAEL GIRA OF THE SWANS)
VIRGIL SHAW • ISIS

WED 12/19 18+ $20 8:00PM
HIP HOP MECCA & DIGNITY PRODUCTIONS PRESENT:
GURU
THA GOD MIZZEBA • PROJECT KIDS

THURS 12/20 18+ $10
ROLLERCOASTER PRESENTS:
SENSITIVE FASHION SHOW
THE LOT SIX • GIVE
DJ KON • DJ KARLA CALDERON

FRI 12/21 18+ $10ADV/$12 DOS
METRO CONCEPTS PRESENTS:
ANOTHER VERY MERRY LIF MAS
MR LIF
AESOP ROCK • ILLIN' P
FAKTS WEEZY • NASTY NED ICE • & MORE

SAT 12/22 18+ $15
GAMELAN PRESENTS:
REID GENAUER (OF STRANGEFOLK)
AARON KATZ PROJECT (OF PERCY HILL)

UPCOMING
12/23 PIEBALD, DAMN PERSONALS
12/26 SIR CECIL'S REGGAE SHOWCASE
12/27 LAKE TROUT
12/28 LUNA, RADIO 4
12/29 JOHN BROWN'S BODY
12/30 TRUINDEED, STORM SESSION
12/31 NEW YEAR'S EVE WITH BABALOO
1/02 CLUTCH, BIOHAZARD
1/04 INJUSTICE, STOCKLAN
1/05 FOXTROT ZULU
1/11 BIM SKALA BIM, PRESSURE COOKER
1/18 MISTLE THRUSH, THE PILLS
1/19 LOS STRAIGHT JACKETS
1/24 RAY MANZAREK (OF THE DOORS), JIM CARROLL
2/12 THE BREEDERS
2/18 FU MANCHU

UPSTAIRS

THUR 12/13 18+ $7
TUNNEL OF LOVE
LIARS • NEPTUNE

FRI 12/14 18+ $8
ROCK BOTTOM • FLEXIE (CD RELEASE)
THE CAUTIONS • THE SIX PARTS SEVEN

SAT 12/15 18+ $7
WMBR & THE WEEKLY DIG PRESENT:
THE VON BONDIES
MR. AIRPLANE MAN
THE KONKS • TRIPLE THICK

SUN 12/16 18+ $7
THE FRAMES
CALIBOS • DAX NUMMY

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UNION HOUSE RESTAURANT (508-875-8200), 672 Waverly St., Framingham.
UPSTAIRS LOUNGE (617-703-7364), at the Penalty Box, 65 Causeway St., Boston.
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VENU (617-338-8061), 100 Warrenton St., Boston.
VERTIGO (617-723-7277), 126 State St., Boston.
VINCENT'S NIGHTCLUB (781-986-4000), 6 Billings St., Randolph.
WALLY'S CAFE (617-424-1408), 427 Mass. Ave., Boston.
WESTERN FRONT (617-492-7772), 343 Western Ave., Cambridge.
WEST STREET GRILLE (617-423-0300), 15 West St., Boston.
WONDER BAR (617-351-COOL), 186 Harvard Ave., Allston.
THE YARD ROCK (617-472-9383), 132 East Howard St., Quincy.
YESTERDAYS/SOUNDSTAGE (617-338-6999), 533 Washington St., Boston.

Continued from page 7

T.T. THE BEAR'S PLACE, Cambridge. Linus, Chubby, Quarashi, Pony.
UPSTAIRS LOUNGE, Boston. "Shopping Kart Klassiks," muzak covers of pop rock songs, hosted by DJ Wang-R.
VENU, Boston. European disco house with DJs Javier and Nico and "Mythos," ethnic house and Greek sounds with DJ Yorgo.
VERTIGO, Boston. "Vertigo Saturdays," hip hop, R & B, house, and reggae, with DJ Ron Steal.
VINCENT'S NIGHTCLUB, Randolph. "Discotheque Saturday Night," pure disco with guest DJs.
WALLY'S CAFE, Boston. Darren Barrett Quintet.
WESTERN FRONT, Cambridge. "Latin Night" with host Hips on Fire and Balaton.
WEST STREET GRILLE, Boston. "Late Night," house re-mixes with DJ Lillies.
WONDER BAR, Allston. Rusty Scott Quartet.
THE YARD ROCK, Quincy. John Putnam & Lisad Blues.
YESTERDAYS/SOUNDSTAGE, Boston. "Top 40 and Club Classics."

SUNDAY 16

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. At 4 p.m., jazz jam with Phil Argyris Group. At 8 p.m., Mark Shilansky & Miller David Jamrog featuring Taylor Haskin.
AER, Boston. "Touch," deep soulful house with guest DJs the Shadowkings.
AN TUA NUA, Boston. "Pandora's Box," '60s music and go—go dancing, with DJ Vinny.
ARIA, Boston. "Living Room," house with DJ Eddy K.
THE ATTIC, Newton Centre. Coalboilers.
AURORA, Boston. "Ginseng," soulful house, hip hop, and reggae.
AVALON, Boston. At 10 p.m., "Gay Night," house with DJ Darrin Friedman.
AXIS, Boston. At 3 p.m., "Hometown Throwdown" with Mighty Mighty Bosstones, 5 Bucks, Sloppy Meat Eaters.
BACKSTAGE, Boston. Hip-hop and reggae with DJ T Clark.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BILL'S BAR, Boston. At 10 p.m., "Reggae Sunday" with DJ Selector K-Don and Dub Station with special guest Generationz.
BLACKBURN TAVERN, Gloucester. At 11:30 a.m., "Sunday Brunch" with Anthony Weller Jazz Duo.
BLACK ROSE, Boston. Downstairs: Eugene Byrne, Kevin Byrne.
BLACKTHORNE TAVERN, S. Easton. At 11 a.m., "Musical Breakfast" with Tracy Rose. At 5 p.m., "Irish Seisiun." At 8:30 p.m., "A Celtic Christmas" with Robbie O'Connell & friends.
BOB THE CHEF'S, Boston. "Sunday Jazz Brunch" with Sonny Watson Quartet.
BULLFINCH'S, Sudbury. At 11 a.m., "Jazz Brunch" with Jim Porcella.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam" with Little Joe Cook.
CARAVAN CLUB, Revere. Angelico.
CENTER FOR THE ARTS IN NATICK, Natick. At 4 p.m., "Rock on Main St. teen showcase." At 7:30 p.m., Stem-Cell Research, Treeonic.
CLARK'S IN FANEUIL HALL, Boston. 9 Pound Bag.
CLERYS, Boston. Freelance Bishops.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. John Lincoln Wright.
CLUB PASSIM, Cambridge. Lynn Miles, Karaugh Brown.
COLONIAL INN, Concord. John Fitzsimmons & Seth Connelly.
COSTELLO'S Jamaica Plain. James Merenda's Masked Marvels.
DICK'S LAST RESORT, Boston. At 10 a.m., "Gospel Brunch" with Silver Lining. At 7 p.m., Rob Gonzalez Band.
DODGE STREET BAR & GRILL, Salem. Boston Horns."
ENCORE, Boston. Dorothy Miller & Michael Larson.
THE EXCHANGE, Boston. "Menage A Trois," Brazilian dance with DJ Roland and Eurohouse with DJ Roland.
CLUB 58, Quincy. "Industry Night," dance tunes from the '70s to '90s, hip hop, and techno, with DJ G.
GREEN BRIAR, Brighton. Sundays Well, Finbar Doyle.
GREEN DRAGON, Boston. Spitting Vinnies.
HANNAH'S, Somerville. "Acoustic Open Mic" with Nate Watkins.
HENNESSY'S, Boston. At 5 p.m., Ceoil Nua. At 9 p.m., DJ Dana.
HOUSE OF BLUES, Cambridge. At 10 a.m., "Gospel Brunch" with Bearson Singers. At 10 p.m., Vitiswise.
IRISH EMBASSY PUB, Boston. DJ Nite Train.
JACOB WIRTH RESTAURANT, Boston. At 3 p.m., Kip Jones.
JACQUES, Boston. "Diamond Dunhill's Drag-Ons Review."
JOHNNY D'S, Somerville. At 4:30 p.m., "Open Blues Jam" with Housequake. At 9 p.m., "Salsa Dancing" with Rumba Na Ma.
JOHN STONE'S INN, Ashland. "Blues Jam" with Pete Henderson.
THE KELLS, Allston. "Brazilian Dance Party."
KENDALL CAFE, Cambridge. Ari, Daniel Jacobs, Eric Saulnier, Dave Armstrong.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. "In Industry Night," with Michele, Kristy, Andrea, Theo, Jairo, and Tyrone.
LIMBO, Boston. Ron Murphy Quartet.
LIZARD LOUNGE, Cambridge. "Poetry Slam & Jam" with featured poet Michael Culp and Jeff Robinson Trio.
LUCKY DOG MUSIC HALL, Worcester. Disco Hell.
MET CAFE, Providence, RI. Today is the Day, Burnt by the Sun, Cable, Bury Your Dead.
METROPOLIS, Providence, RI. "Industry," uplifting houes and dance anthems, with DJ Rick Naples.
MIDDLE EAST, Cambridge. Upstairs: Frames, Calibos. Downstairs: Missing Persons.
MIDWAY CAFE, Jamaica Plain. Coachmen.
MILKY WAY Jamaica Plain. "Mystic Reggae" with DJ Junior Rodigan & Prestige Sound.
MR. DOOLEY'S TAVERN, Boston. Mike Barrett.
PHOENIX LANDING, Cambridge. At 5 p.m., Wilson & the Gin House Heroes. At 10 p.m., "Ressurrection," trance and techno with DJs Blacksmith, Ammon EP, and Billy Desmond.
PORTERS, Boston. Jim Hill.
PURPLE SHAMROCK, Boston. James McKenna Duo.
THE RACK, Boston. Chad LaMarsh.
RICKY T'S BLUES CLUB, Plymouth. Johnnie Souza & the Sunday Jazz Allstars.
SEA NOTE, Nantasket Beach. "CD Workshop Multi Band Showcase."
608, Somerville. At 5:30 p.m., "Someville Homeless Coalition Christmas Pageant" with Juliana Hatfield. At 9 p.m., "Holiday Songfest" with Rock Bottom, Cracktorch, Blake Hazard, Lune, Ivory Coast, Rock City Crime Wave, Praying Mantises, Wooden Leg, Punk Rock Aerobics, Rusty Trombone, Georgia Overdrive.
TIR NA NOG, Somerville. "Handel's *Messiah*."
TOAD, Cambridge. Mark Erelli.
TOP OF THE HUB, Boston. Marty Ballou Trio.
TRATTORIA IL PANINO, Boston. "International Night" with DJs Nino, Antoine, Giuliano, and Giovanni.
T.T. THE BEAR'S PLACE, Cambridge. "Reverie," ethereal darkwave industrial goth night.
VAPOR, Boston. "T-Dance," old school house with DJs Danae and Richie Rich.
VENU, Boston. "Carnival," Brazilian night with DJ Adilson.
VERTIGO, Boston. Caribbean and World Beat with DJ Deville.
VINCENT'S NIGHTCLUB, Randolph. "Caribbean Style," Haitian compas, zouk, funama, reggae, calypso, and soca.
WALLY'S CAFE, Boston. At 3 p.m., "Sunday Afternoon Jazz Jam." At 9 p.m., Wally's Stepchildren.
WESTERN FRONT, Cambridge. Kindread Spirit.
WONDER BAR, Allston. Johnny Horner/Joe McMahon Trio featuring Barry Ries.
THE YARD ROCK, Quincy. At 3 p.m., "Youth Open Mic" with Scott O'Brien. At 8 p.m., "Blues Jam" with Steve Murphy.

MONDAY 17

See Club Directory for phone numbers and addresses.

AN TUA NUA, Boston. "Celebrate," goth & industrial.
THE AVENUE, Allston. "S.I.N.: Service Industry Night."
AXIS, Boston. At 10 p.m., "Static," drag show with DJ Jay Ine and Mizery.
BILL'S BAR, Boston. At 9 p.m., "Monsta Monday" with DJ Kaptain Krunch plus special guests Big Wig, Closer Than Kin.
BLACK ROSE, Boston. Tony O'Riordan.
BRENDAN BEHAN PUB, Jamaica Plain. "Sonic Ginger," down tempo lounge and dub with DJs Martini and Ah Dub.
B SIDE LOUNGE, Cambridge. DJ Jess Klein.
BULLFINCH'S, Sudbury. Paul Broadnax & Peter Kontrimas.

Continued on page 10

BECKETT'S PUB
Thursday Dec 13
Czoglos, The Profits
Entropy
Friday Dec 14
The Nationale Blue
Words For Snow
Thursday Dec 20
Jeffrey Simmons & The Symptoms
Runner & The Thermodynamics
Todd Giles
The Matters
Friday Dec 21
The Subjects
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KILOMBO MAMBO
Sun. Dec 16
GARY ANDERSON
SOLO ACOUSTIC BLUES GUITAR
Tues. Dec 18
TIM GEARAN BAND
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Tuesday, Dec. 18
PORNBELT
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Wednesday, Dec. 19
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Friday, December 28 • $13
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BANE
POISON THE WELL
SHADOWS FALL
Saturday, December 29 • $8
ITCHY FISH
Friday, January 12 • $15
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SON SEALS
Friday, January 18 • $15
GALACTIC
Saturday, January 26 • $20
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TED LEO
12/14 DRAGSTRIP COURAGE
12/16 TODAY IS THE DAY
12/29 CATCH 22
1/10 HOOBASTANK
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TYPHOON FERRI
PURE FICTION
TUESDAY DEC. 18TH 9PM
JAPETUS
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WEDNESDAY DEC. 19TH 9PM
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AUDIO CAMOUFLAGE
PAGODA RED
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SLOBBERBONE • THE SCRIMSHANDERS
GRAND CHAMPEEN • WARE RIVER CLUB
Saturday, December 15th
LINUS • CHUBBY
THE HALOGENS • PONY
Sunday, December 16th
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Monday, December 17th
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Wednesday, December 19th
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APOLLO SUNSHINE
HIP TANAKA • GROUND CONTROL
Thursday, December 20th
KELLY BUCHANAN CD REL. • THE MODELS
AMUSIA • BRENDA WHITE
Friday, December 21st
THE RAGING TEENS
CHARLIE CHESTERMAN & THE LEGENDARY MOTORBIKES
FRANK MOREY
Saturday, December 22nd
THE MODIFERS REC. REL. • CAGED HEAT
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Sunday, December 23rd
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12/31 New Years Eve w/ The Figgs, The Gentlemen, Jedediah Parish, The Charms
1/3 YourSound.com pres. Medium, Pennywheel, Ultrasonic
1/4 Wide Iris, Just Like Them (ex Cretins), Dinosaure Haines, White Trash Deluxe
1/5 Benefit for Lance Armstrong Peloton Project - Brenda White & mems of Chapter In Verse, Zsus, Carla Ryder, Amelia White, Juniper's Daughter & more
1/11 Francine, Blake Hazard, Car Crash Show
1/12 Big Toe, Thybask, Little A, The Color Forms
1/19 Drag City Rec. Artist Papa M, Chris Brokaw
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Continued from page 9

THE BURREN, Somerville. Back Room: "Set Dancing" with Ger Cooney. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Singer-Songwriter open mic" with Kieran Ridge Band.
CAPRICE, Boston. At 10 p.m., "Buddha Lounge."
CLUB PASSIM, Cambridge. Arabesque.
COLONIAL INN, Concord. "Open Mic" with Jack Kidd, Tracey O'Connell. Two for tha Show.
DICK'S LAST RESORT, Boston. Gasl Fearing Man.
ENCORE, Boston. Clara Lofaro Quartet.
FRANKLIN CAPE ANN, Gloucester. Anthony Weller.
GREAT SCOTT, Allston. "Fragment," drum and bass with Somna kru DJs Contour, Reson, and Thrash with special guest DJs.
GREEN BRIAR, Brighton. "Irish Seisiun."
HOUSE OF BLUES, Cambridge. Passionate Gypsies.
JACQUES, Boston. Rick Berlin.
KENDALL CAFE, Cambridge. Front Royale.
LES ZYGOMATES, Boston. Dave Wanamaker.
LIMBO, Boston. John Kordalewski.
LIZARD LOUNGE, Cambridge. At 10 p.m., Fringe.
MIDDLE EAST, Cambridge. Upstairs: Gaza Strippers, Rock City Crimewave, Tension Man. Downstairs: Ruby Tuesday, Jeff Frazier & the Speedbumps, Jeff Thomas & the Malcontents.
O'CONNOR'S, Boston. Gannon Brothers.
PHOENIX LANDING, Cambridge. Hip-Hop and Reggae with DJs Voyager :01.
PURPLE SHAMROCK, Boston. Scott Damgaard.
TIR NA NOG, Somerville. Dave Champagne.
TOAD, Cambridge. Tim Gearan Band, Shwang.
TOP OF THE HUB, Boston. Marty Ballou Trio.
T.T. THE BEAR'S PLACE, Cambridge. "ChrisT-Mas Music Community Christmas Party" with Dave Herlihy, Valerie Forgione, Gary Cherone.
VAPOR, Boston. "Piano Open Mic" with Michelle Curry.
VERTIGO, Boston. "The Movement," deep house, house, and progressive with DJ Eric Santangelo.
WALLY'S CAFE, Boston. Jose Ramos & the Special Blend.
WONDER BAR, Allston. Johnny Homer/Joe McMahon Trio featuring Barry Ries.

TUESDAY 18

See Club Directory for phone numbers and addresses.

ACTON JAZZ CAFE, Acton. Jerry Bergonzi, Bruce Gertz & Bob Kaufman.
AER, Boston. "Acrylic," punk and new wave, with DJs Bradley Jay and James.
AN TUA NUA, Boston. "Home," house and trance music.
THE AVENUE, Allston. Old-school hip hop funk night.
THE BANSHEE, Dorchester. Central Artery Project.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BILL'S BAR, Boston. At 9 p.m., "Phat Tuesday," hip-hop with DJ Chaos and 7L.
BLACK ROSE, Boston. Sundays Well.
BLACKTHORNE TAVERN, S. Easton. Kris Pappas Trio.
THE BURREN, Somerville. Back Room: "Open Mic" with Hugh McGowan. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Bluegrass Picking Party" with Boston City Limit.
CENTER FOR THE ARTS IN NATICK, Natick. "Jazz Jam" with Phillippe Crettien & friends.
CLUB PASSIM, Cambridge. "Open Mic."
COLONIAL INN, Concord. Pat "Hatrack" Gallagher's Bluesday & the Workingman's Band.
DICK'S LAST RESORT, Boston. Cut the Mullet.
DODGE STREET BAR & GRILL, Salem. Fats Hammond.
EMBASSY, Boston. At 10 p.m., "Lot 36," house with DJ Eddie K.
EMILY'S, Boston. At 5 p.m., "After-work Lounge."
ENCORE, Boston. Bobby Femino.
THE EXCHANGE, Boston. Uncle Trouble.
FRANKLIN CAPE ANN, Gloucester. Herb Pomeroy Trio.
GREEN STREET GRILL, Cambridge. Tim Gearan Band.
HARPERS FERRY, Allston. Electric Coalboilers.
HENNESSY'S, Boston. Anan.
HOUSE OF BLUES, Cambridge. Jellyrollers.
JOHNNY D'S, Somerville. "Old Time Music & Clogging Christmas Extravaganza" with Dixie Butterhounds, Kitchen Sync Cloggers.
THE KELLS, Allston. "Acoustic open mic" with Tom Bianchi.
KENDALL CAFE, Cambridge. Ksenia Mack & Mare Wakefield, Jon Gorey.
LES ZYGOMATES, Boston. Alvin Terry Trio.
LIMBO, Boston. Chuck Langford.
LIZARD LOUNGE, Cambridge. Twinemen.
McGANN'S, Boston. Slainte.
MET CAFE, Providence, RI. Three Speed Amplifier, Wave, Huffy Libertine.
MIDDLE EAST, Cambridge. Upstairs: Raymond, Also-Rans, Student Rick. Downstairs: at 8 p.m., Angels of Light, Virgil Shaw, Isis.
MIDWAY CAFE, Jamaica Plain. Kitty Kill, Pelvic Circus, Can't, Pombelt.
MILKY WAY, Jamaica Plain. "Mary Mary's All-Star Karaoke."
THE MODERN, Boston. At 10 p.m., "Lot 36," Latin house with DJ J.C.
O'BRIENS, Allston. "Trash" with DJs Steve and Adrienne.
PARADISE ROCK CLUB, Boston. At 8 p.m., Bilal.
PHOENIX LANDING, Cambridge. "Spectrum," down tempo, acid jazz, soul, and trip hop with DJs Verb9 and DJ C and special guest DJs.
PURPLE SHAMROCK, Boston. DJ Dana Z.
RYLES, Cambridge. Bruce Bartlett Trio.
606, Somerville. "Christmas Spectacular" with Fuzzy.
SKY BAR, Somerville. Japetus, Chris Hobson, Lyman Hulce & Bouchie.
TIR NA NOG, Somerville. Jade.
TOAD, Cambridge. Drawn Butter.
TOP OF THE HUB, Boston. Chris Taylor Trio.
T.T. THE BEAR'S PLACE, Cambridge. On the Drop, Sudden Ease, Cola, Trucker.
VENU, Boston. "Mynt," international sounds with DJ Adilson.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WONDER BAR, Allston. Wayne Escoffery Trio.

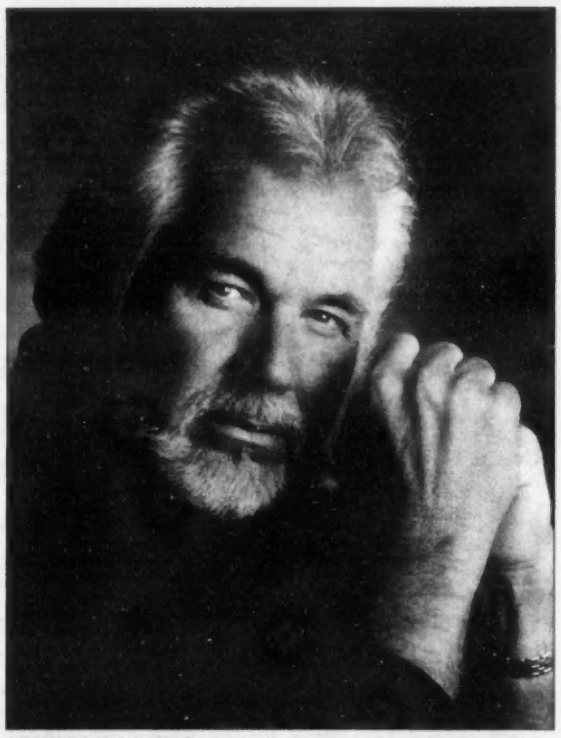
WEDNESDAY 19

See Club Directory for phone numbers and addresses.

ABBEY LOUNGE, Somerville. Sticky, Cash Monies & the Jetsetter, Peasants.
ACTON JAZZ CAFE, Acton. Peter Parcek Trio.
AER, Boston. "Dynamite," 2-step with DJs Kon, Pancho, Kane, Gnotorious, and Inanna.
AN TUA NUA, Boston. "Forward Movement," reggae, jungle, and dub.
ARIA, Boston. Mediterranean night with DJ Thanos.
THE AVENUE, Allston. "Knowledge," hip hop, reggae and R & B.
BACKSTAGE, Boston. Top 40 with DJ Johnny C.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BILL'S BAR, Boston. At 9 p.m., "Funk & Groove Wednesday" with DJ Ren Justice plus special guests Distant Relatives, Gabe Dixon Band.
BLACK ROSE, Boston. Sundays Well.
BLACKTHORNE TAVERN, S. Easton. "Acoustic Open Mic" with Kyle Shiver.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
CANTAB LOUNGE/THIRD RAIL, Cambridge. "Blues Jam" with Little Joe Cook.
CARAVAN CLUB, Revere. Joe Macki.
CLUB PASSIM, Cambridge. Kevin So.
COLONIAL INN, Concord. Jimmy Mazzy & the Last Minute Men.
COMMON GROUND, Allston. "What a Way to Go-Go," mod night with DJ Vin.
COYOTE GRILLE, Cambridge. Greg Luttrell.
DICK'S LAST RESORT, Boston. Big 80's.
DODGE STREET BAR & GRILL, Salem. Regressing to Apes.
DRUID PUB, Cambridge. "New Music Night" with Martin Fink & friends.
ENCORE, Boston. Brian Nash & Justin Tranter.
THE EXCHANGE, Boston. "Explode Wednesday" with DJ Luca.
GREEN BRIAR, Brighton. DJ Long John.
GREEN DRAGON, Boston. J.D. Ingalls.
GREEN STREET GRILL, Cambridge. Fully Celebrated Orchestra.
HARPERS FERRY, Allston. 84 West.
HENNESSY'S, Boston. At 5 p.m., Jeff Frazier. At 9 p.m., Swinging Johnsons.
HOUSE OF BLUES, Cambridge. Mountain of Venus, Palabra.
JOHNNY D'S, Somerville. Tim Gearan Band, Clare Muldaur.
JOHN STONE'S INN, Ashland. "Open mic" with Jeff Thomas.
KARMA CLUB, Boston. At 10 p.m., "Lush," Brit pop and indie rock with DJs Allison and Ken.
KOWLOON, Saugus. Vince Damiano Band.
LES ZYGOMATES, Boston. Lance Martin.
LIMBO, Boston. Judith Murray.
LIZARD LOUNGE, Cambridge. Burlesque Revival Association.
LUCKY DOG MUSIC HALL, Worcester. "Doctor Fong's Dance Party."
LUPO'S HEARTBREAK HOTEL, Providence, RI. Good Charlotte, Mest, Midtown.
MAN RAY, Cambridge. "Crypt," gothic, synthpop, and industrial, with DJ Chris Ewen, and "Fuse," EBM and industrial, with DJ Hellmiser.
METROPOLIS, Providence, RI. UK progressive, tribal, techno, and deep house with DJs Hoeka and Cliff.
MIDDLE EAST, Cambridge. Upstairs: Tommy & the Terrors, Suspect Device, Musclecah. Downstairs: at 8 p.m., Guru, Project Kids, Tha God Mizzeba.
MIDWAY CAFE, Jamaica Plain. Chandler Travis Philharmonic, Lovewhip.
MILKY WAY, Jamaica Plain. At 9 p.m., "Mercury Lounge," soul, funk, and house with DJs Courtney Grey and Timmy.
MOUNT BLUE, Norwell. Sam Bigelow.
PHOENIX LANDING, Cambridge. "Hump," deep house, trance, techno, and more with DJs Shannon Shalako, Chuck Caseroc, & Dave Skye.
PLOUGH & STARS, Cambridge. Bad Art Ensemble.
PRAVDA 116, Boston. Global house with DJs Alex & Felix and "Latin Lounge" with DJ JC.
PURPLE SHAMROCK, Boston. DJ Masai.
RICKY T'S BLUES CLUB, Plymouth. Than Smith Band.
RYLES, Cambridge. Giana.
SIT 'N BULL PUB, Maynard. "Open Mic" with James O'Brien, Patty Keough.
606, Somerville. Mark Donavan Group.
SKY BAR, Somerville. Moonshot, Audio Camoflage, Pagoda Red.
SW1, Boston. "Essence" with DJ Bruno.
TIR NA NOG, Somerville. Tom Glynn.
TOAD, Cambridge. Cranktones, Stephane Wrembie.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Greek Night."
T.T. THE BEAR'S PLACE, Cambridge. Apollo Sunshine.
VAPOR, Boston. Latino night with DJ Caesar Romero.
VENU, Boston. "The Rinse," drum 'n bass with DJs Static, Benny B, NC-17, Damsel, and MC Trick.
VERTIGO, Boston. "Escape," progressive, deep and New York house, trance, and vocals with DJs Spitaleri and Caruch.
WALLY'S CAFE, Boston. Wally's Stepchildren.
WESTERN FRONT, Cambridge. Everything Soul.
WEST STREET GRILLE, Boston. "Late Night Lounge."
WONDER BAR, Allston. Leo Blanco.
THE YARD ROCK, Quincy. "Early Bird Blues" with Rick "King" Russell.

THURSDAY 20

See Club Directory for phone numbers and addresses.



KENNY ROGERS *plays the Tsongas Arena in Lowell on Wednesday.*

ABBEY LOUNGE, Somerville. Mr. Airplane Man.
ACTON JAZZ CAFE, Acton. "Blues Jam" with Mike Avery, BJ Magoon & Lenny Ball.
AER, Boston. "Change" with DJs Eli, Fernando, Mike, and AJ Deep.
AN TUA NUA, Boston. "Shake Your Ass," Hip-hop and Top 40 with DJ Ren Justice.
ARIA, Boston. Eurohaus and Latin house with DJs Eddy K and J.C.
AVALON, Boston. At 10 p.m., "International Thursdays," Eurohaus.
THE AVENUE, Allston. "WFNX Avenue Lounge Night."
AXIS, Boston. At 10 p.m., "Chrome," house and trance with DJs John Debo & Ali Ajami and special guest DJs.
THE BAR AT RITZ CARLTON, Boston. George Butts.
BECKETT'S PUB, Allston. Jeffrey Simmons & the Symptoms, Runner & the Thermodynamics, Todd Giles, Matters.
BILL'S BAR, Boston. At 9 p.m., "Underground Thursday" with DJ Mark Hamilton plus special guests Futakon.
BLACKBURN TAVERN, Gloucester. Spirit House & friends.
BLACK ROSE, Boston. Downstairs: Sundays Well.
BLACKTHORNE TAVERN, S. Easton. Mark Purcell.
BOB THE CHEF'S, Boston. Joe Barger & the Soul Providers.
THE BURREN, Somerville. Front Room: "Irish Seisiun."
BUZZ BOSTON/EUROPA, Boston. "Absolute," house & trance with DJ Stezo.
CANTAB LOUNGE/THIRD RAIL, Cambridge. Upstairs: Little Joe Cook & the Thrillers.
CENTER FOR THE ARTS IN NATICK, Natick. "Acoustic Open Mic" with Tara Greenblatt, Oen Kennedy.
CHOPPIN' BLOCK PUB, Boston. James Merenda's Masked Marvels.
CLUB BOHEMIA/KIRKLAND CAFE, Somerville. Sand Machine, 13th Ray, 12 Step Process.
CLUB CAFE, Boston. "Non Stop Video Show" with VJ Tom Yazbek.
CLUB CHOICES, Somerville. "Escape," deep house, progressive, and classic sounds, with DJ Brian "Soul" Luciani.
CLUB PASSIM, Cambridge. "Celtic Christmas Celebration" with Robbie O'Connell, George Keith, Dan Isaacson.
COLONIAL INN, Concord. John Fitzsimmons & friends.
COMMON GROUND, Allston. "Love Night," metal vinyl, with DJ Brian.
DICK'S LAST RESORT, Boston. Rhythm Method.
DODGE STREET BAR & GRILL, Salem. Andrew Clark & Pappasax Horns.
EMBASSY, Boston. At 10 p.m., "International Thursdays," Latin house with DJ Anthony.
EMILY'S, Boston. International Night with DJ Maurizio.
ENCORE, Boston. Michelle Cumie.
THE EXCHANGE, Boston. "Heaven & Hell," house and hip-hop with DJs Chaos, 7L, and Mr. Aru.
CLUB 58, Quincy. "Image," top 40 dance, high NRG house, and techno, with DJ Haze.
THE GOOD LIFE CAMBRIDGE, Cambridge. Curious Electric.
THE GOOD LIFE DOWNTOWN, Boston. "Brazilian Jazz Night" with Pimp the Cat.
GRAND CANAL, Boston. "Blood, Sweat & Gears Make-A-Wish Foundation Benefit" with Dave Foley Band, Rick Barron & His All-Stars, Rex Trailer, John Lincoln Wright.
GREEN BRIAR, Brighton. DJ Doc.
GREEN DRAGON, Boston. Spitting Vinnies.
GREEN STREET GRILL, Cambridge. Dwight Richer Band.
HARD ROCK CAFE, Boston. "Club Zen" with DJs Chubby Chub and Rolo.
HARPERS FERRY, Allston. Revival.
THE HARP, Boston. Chad LaMarsh.
HENNESSY'S, Boston. DJ Tom.
HOUSE OF BLUES, Cambridge. Drums & Tuba.
JOHNNY D'S, Somerville. Little Horse, No Michael No.
JOSE McINTYRE'S, Boston. Upstairs, DJ John Tringali. Downstairs, Me & Julio.
KARMA CLUB, Boston. At 10 p.m., "Groove Factory," '70s, '80s, and house, with DJ Bruno.
THE KELLS, Allston. "Dance Party" with DJ Edgar.
KENDALL CAFE, Cambridge. Deep C, Travelin Around.
KOWLOON, Saugus. Vince Damiano Band.
LA BOOM, Boston. At 10:30 p.m., "Privilege," international house with DJs Felix, Manos Linoxilakis, Christoph Muller.
LES ZYGOMATES, Boston. Steve Langone.
LIMBO, Boston. Kubota Power Jazz Unit.
LIZARD LOUNGE, Cambridge. Maybe Baby, Merrie Amsterburg.
LUCKY DOG MUSIC HALL, Worcester. Mullethead, Joe Stump, Awakening Stick.
MAMA JOSIE'S, Waltham. At 7 p.m., "open jazz jam." At 9 p.m., Bright St. Trio.
MAN RAY, Cambridge. "Campus," alternative boypop with DJ Chris Ewen and high energy house with DJ Brad Gwynn.
MATRIX, Boston. At 10 p.m., "C.P.R. Thursdays," house and drum and bass with DJs Hush, Bons, Elyte, Reid Speed, Siren, and Colette.
MIDDLE EAST, Cambridge. Upstairs: Garrison, Main Man, Placer, Tristan Da Cunha. Downstairs: "Sensitive Fashion Show" with Lot Six, Give, DJ Kon.
MIDWAY CAFE, Jamaica Plain. "Dyke Night."
MILKY WAY, Jamaica Plain. Brian Gottesman, Rumblefink.
THE MODERN, Boston. At 10 p.m., "International Thursdays."
MOUNT BLUE, Norwell. Jamie Walker & Steve Sadler.
O'LEARY'S, Brookline. Bruce Bartlett.
PARADISE ROCK CLUB, Boston. Front Room: "Lay Low Lounge" with Moda 3.
PERKS COFFEEHOUSE, Norwood. Christie Leigh.
PHOENIX LANDING, Cambridge. "Elements," drum 'n bass with DJs Crook, Lenore, & Rando.
PURPLE SHAMROCK, Boston. DJ Flanagan with musical guest Jim Plunkett.
THE RACK, Boston. Mark Morris & the Catunes.
RHYTHM & SPICE CARIBBEAN GRILL, Cambridge. Reggae, soca, and hip hop with DJ Evaiasi.
RIO GRANDE CAFE DANVERS, Danvers. Paul & Kemp.
RIO GRANDE CAFE MARBLEHEAD, Marblehead. Los Diablos y Josh Lederman.
THE ROXY, Boston. At 10:30 p.m., "The Latin Quarter," salsa, merangue, and contemporary Latin dancé.
RYLES, Cambridge. Downstairs: Michael Shea Group. Upstairs: DJ Jose Barron.
SIT 'N BULL PUB, Maynard. Ronnie Earl.
606, Somerville. Auto 66.
SKY BAR, Somerville. Dancing Davids, June Groove, Hirsh Project.
SUGAR SHACK, Boston. "Candyland," hip hop, house, & Top 40.
SW1, Boston. "Downtown" with DJ G2.
TIR NA NOG, Somerville. Ronan "Fluffy" Quinn.
TOAD, Cambridge. Todd Thibaud, Family Jewels.
TOP OF THE HUB, Boston. Chris Taylor Trio.
TRATTORIA IL PANINO, Boston. "Young Professionals Club."
T.T. THE BEAR'S PLACE, Cambridge. Kelly Buchanan, Modeles, Amusia, Brenda White.
VENU, Boston. NYC house with DJ Nailz and "ISE-O spa" with DJ Tasty.
VERTIGO, Boston. "Diversify Thursdays," soulful house with DJ Fran and UK hard house and progressive trance with DJs JLong, Tek, and Catatonic and guest DJs.
WALLY'S CAFE, Boston. Francisco Mela Quintet.
WESTERN FRONT, Cambridge. Anthem.

Continued on page 12

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Continued from page 10

WEST STREET GRILLE, Boston. "Late Night Lounge."
WONDER BAR, Allston. Grant Langford Quartet.
THE YARD ROCK, Quincy. "Boston Blues Society Party" with Brian Templeton Band.
YESTERDAYS/SOUNDSTAGE, Boston. "Liquid" with DJs Chris DeSimone & Jynx.

comedy

THURSDAY 13

See Club Directory for phone numbers and addresses.

BEANTOWN MADNESS, Boston. "3rd Grade Trick Improv & Comedy."
COMEDY CONNECTION, Boston. At 7 p.m., Rita Rudner. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntire, Stellan Shcherby, Jen Rueias, Walter Dixon, Greg Boggis, Walter Dixon, Jesse Emmitt.
IMPROV ASYLUM THEATER, Boston. "Dodging the Ball" improv and sketch show.
IMPROVBOSTON THEATRE, Cambridge. "Micetro."
NICK'S COMEDY STOP Boston. Larry Miles, Tom Clark, John Pizzi.

FRIDAY 14

See Club Directory for phone numbers and addresses.

BEANTOWN MADNESS, Boston. Greg Boggis, Greg Rodrigues.
BOSTON PLAYWRIGHTS' THEATRE, Boston. At 11 p.m., the Underkroft Comedy Troupe.
COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Gary Gulman.
COMEDY PALACE AT GRILL 93, Andover. John "Dr. Dirty" Valby.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Bob Seibel, Dan Kelly, Pat O'Shea.
DICK DOHERTY'S AT THE HOLIDAY INN, Randolph. Jim Colliton, John Joyce, Chris Black.
EMERALD ISLE, Dorchester. "Comedy at the Isle" with Eric Handler, Dan Newbower, Stacey Pena, Joe Yannetti.
IMPROV ASYLUM THEATER, Boston. "Dodging the Ball" improv and sketch show.
IMPROVBOSTON THEATRE, Cambridge. At 8 p.m., "ImprovBoston Holiday Spectacular." At 10:30 p.m., "TheatreSports Boston."
NICK'S COMEDY STOP Boston. Larry Miles, Tom Clark, John Pizzi.
NICK'S KOWLOON, Saugus. Dave Andrews, Jim McCue, Pete Costello.
NICK'S MALL, Brockton. Mike Donovan, Johnny K.

SATURDAY 15

See Club Directory for phone numbers and addresses.

BEANTOWN MADNESS, Boston. Greg Boggis, Greg Rodrigues.
COMEDY CONNECTION, Boston. At 8 and 10:15 p.m., Gary Gulman.
COMEDY PALACE AT GRILL 93, Andover. John "Dr. Dirty" Valby.
COMEDY STUDIO AT HONG KONG, Cambridge. Brent Sverdloff, Bethany Van Delf, Michelle Pierce, Ben Joplin, Greg Rodrigues, Tony Moschetto, Kelly McFarland.
DICK DOHERTY'S AT THE CHINA BLOSSOM, North Andover. Bob Seibel, Dan Kelly, Pat O'Shea.
DICK DOHERTY'S AT THE HOLIDAY INN, Randolph. Jim Colliton, John Joyce, Chris Black.
IMPROV ASYLUM THEATER, Boston. At 6 p.m., "Best of the Improv Asylum." At 8 and 10 p.m., "Dodging the Ball" improv and sketch show.
IMPROVBOSTON THEATRE, Cambridge. At 8 and 10:30 p.m., "ImprovBoston Mainstage."
NICK'S COMEDY STOP Boston. Larry Miles, Tom Clark, John Pizzi.
NICK'S KOWLOON, Saugus. Dave Andrews, Jim McCue, Pete Costello.

SUNDAY 16

See Club Directory for phone numbers and addresses.

BEANTOWN MADNESS, Boston. "Boston's Wildest Comedy Open Mic Night" with Mark Scalia.
COMEDY CONNECTION, Boston. "Black Comedy Explosion" with Jonathon Gates.
COMEDY STUDIO AT HONG KONG, Cambridge. "Tony V Holiday Special."
IMPROV ASYLUM THEATER, Boston. "Best of the Improv Asylum."
IMPROVBOSTON THEATRE, Cambridge. "Sergeant Culpepper Memorial Improvisational Jamboree."

MONDAY 17

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. "Amateur Showcase" with Kevin Knox.
HANNAH'S, Somerville. "Open Mic Comedy Night."
LIZARD LOUNGE, Cambridge. At 7 p.m., "Lizard Lounge Comedy Hour," hosted by Kim Davis.

TUESDAY 18

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. Paul Nardizzi, Robbie Printz.

WEDNESDAY 19

See Club Directory for phone numbers and addresses.

COMEDY CONNECTION, Boston. "Loosen Up a Little Comedy Tour" with Don Gavin.
IMPROV ASYLUM THEATER, Boston. "Best of the Improv Asylum."

THURSDAY 20

See Club Directory for phone numbers and addresses.

BEANTOWN MADNESS, Boston. "3rd Grade Trick Improv & Comedy."
COMEDY CONNECTION, Boston. At 8:30 p.m., "The R-Rated Hypnotist," Frank Santos.
COMEDY STUDIO AT HONG KONG, Cambridge. Tim McIntire, Mindi Fay, Mike Dorval, Steve Calechman, Tom & Steve, Bob Lazarus.
IMPROV ASYLUM THEATER, Boston. "Dodging the Ball" improv and sketch show.
IMPROVBOSTON THEATRE, Cambridge. "Micetro."
NICK'S COMEDY STOP Boston. Brad Mastrangelo, Tom Gilmore, Johnny K.

concerts

POPULAR

THURSDAY 13

"PUERTO RICAN CUATRO FESTIVAL" FEATURING JOSE GONZALEZ & CRIOLLO CLASICO is at 8 p.m. at Jorge Hernandez Cultural Center, 85 W. Newton St., South End, Boston. Tickets $14; (617) 927-1744.

JANE OLIVER *performs at Berklee Performance Center on Saturday.*

FRIDAY 14

ARTIE BARSAMIAN BOSTON BIG BAND ORCHESTRA FEATURING JACK ALESSI present "Strictly Sinatra" at 7 p.m. at Don Orione Madonna Queen National Shrine Hall, 111 Orient Ave., E. Boston. Tickets $75, proceeds benefit 2002 Italian Fest; (617) 561-3201.
SEAMUS CONNOLLY, BRIDGET FITZGERALD, AND JOHN MCGANN perform at 8 p.m. at St. John's Methodist Church, 80 Mt. Auburn St., Watertown. Tickets $14, $12 for seniors; (617) 924-3795.
DAVID EHLE & STEPHANIE STONE perform at 2 p.m. at Borders, 10-24 School St., Boston. Free; (617) 557-7188.
MIT FESTIVAL JAZZ ENSEMBLE presents "A Tribute to Thelonious Sphere Monk" at 7 p.m. at Kresge Auditorium, MIT, 48 Mass. Ave., Cambridge. Free; (617) 253-2826.
NEW BOSTONIANS BARBERSHOP QUARTET perform at 7 p.m. at Watertown Mall, 550 Arsenal St., Watertown. Free; (617) 926-5718.
MARTIN SEXTON performs Fri.-Sat. at 8 p.m. at Somerville Theatre, 55 Davis Sq., Somerville. Tickets $25-$30; (617) 931-2000.
TRANS SIBERIAN ORCHESTRA perform Fri.-Sat. at 7:30 p.m. at Orpheum Theatre, 1 Hamilton Pl., Boston. Tickets $31.50-$52; (617) 931-2000.

SATURDAY 15

AARDVARK JAZZ ORCHESTRA presents "Meditations on Peace" at 8 p.m. at Harvard-Epworth Methodist Church, 1555 Mass. Ave., Cambridge. Tickets $10, proceeds benefit Afghan Refugee Fund; (617) 452-3205.
BOP ANTS AND DZIG DZAG perform at 8 p.m. at Subconscious Cafe at Zeitgeist Gallery, 312 Broadway, Cambridge. Suggested donation $10; (617) 876-2182.
TATSUYA NAKATANI performs at 8 p.m. at Qingping Gallery Teahouse, 231 Shawmut Ave., Boston. Free admission with purchase of cup of tea; (617) 482-9988.
"A NIGHT OF MERRY MAYHEM" WITH OZZY OSBOURNE, ROB ZOMBIE, MUDVAYNE, AND SOIL is at 7:30 p.m. at Worcester's Centrum Centre, 50 Foster St., Worcester. Tickets $40-$50; (617) 228-6000.
JANE OLIVOR presents "Songs of the Season" at 7:30 p.m. at Berklee Performance Center, 136 Mass. Ave., Boston. Tickets $29-$35.50; (617) 931-2000.
SILVERWOOD TRIO perform at 7:30 p.m. at Saint Ann Church, 68 St. Stephen St., Boston. Free; (617) 782-9476.
MARTIN SEXTON. See listing for Fri.
TRANS SIBERIAN ORCHESTRA. See listing for Fri.

SUNDAY 16

BOSTON PIANO perform at 2 p.m. at at Borders, Atrium Mall, 300 Boylston St., Chestnut Hill. Free; (617) 630-1120.
CRAWLY & LACERDA JAZZ DUO perform at 8 p.m. at Qingping Gallery Teahouse, 231 Shawmut Ave., Boston. Free admission with purchase of cup of tea; (617) 482-9988.

WEDNESDAY 19

KENNY ROGERS presents "Christmas from the Heart" at 7:30 p.m at Tsongas Arena, 300 Arcand Dr., Lowell. Tickets $35.50-$45.50; (617) 931-2000.

CLASSICAL

THURSDAY 13

BOSTON POPS ORCHESTRA presents "Holiday Pops" Thurs.-Fri. at 3 and 7:30 p.m., Sat. at 11 a.m. and 3 and 7:30 p.m., Sun. at 3 and 7:30 p.m., Mon. at 7:30 p.m., and Tues. and next Thurs. at 3 and 7:30 p.m., at Symphony Hall, 301 Mass. Ave., Boston. Tickets are $20-$70, tickets remain for the early shows on Thurs., Fri., Sat., Tues., and the evening performance on Mon.; (617) 266-1200.
BRIDGEWATER STATE COLLEGE CHAMBER SINGERS perform at 12:30 p.m. at the Federal

Continued on page 15

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Continued from page 12

Reserve Bank, 600 Atlantic Ave., Boston. Free; 617) 973-3255.

EMMANUEL CHILDREN'S CHOIR presents "A Service of Christmas Lessons and Carols" at 5 p.m. at Emmanuel Church, 15 Newbury St., Boston. Free-will offering; (617) 536-3356.

MOSCOW BOYS CHOIR presents "Christmas Around the World," featuring excerpts from Handel's *Messiah* and Bernstein's Gloria and Kyrie, at 3 p.m. at the Ipswich Performing Arts Center, 136 High St., Ipswich. Tickets $25, $20 for students and seniors; (978) 356-1949.

NEW ENGLAND CONSERVATORY YOUTH SYMPHONY performs Oyccubu's *Preludio sinfonico*, Tchaikovsky's *Capriccio Italien*, and Mendelssohn's Symphony No. 4 (*Italian*), at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $10, $5 for students and seniors; (617) 585-1122.

FRIDAY 14

ARDEN STRING QUARTET presents "The Latin Roots Project," with squeezebox player Evan Harlan, at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St., Cambridge. Tickets $10, $8 for students and seniors; (617) 577-1400.

KAJI ASO performs songs for tenor by Tosti, Japanese modern art songs, and selected opera arias at 8 p.m. at Kaji Aso Studio, 40 St. Stephen St., Boston. Suggested donation $10; (617) 247-1719.

BOSTON BAROQUE presents Handel's *Messiah*, with soprano Esther Heideman, mezzo-soprano Deanne Meek, tenor William Burden, and bass-baritone Dean Ely, Fri.-Sat. at 8 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $19-$53; (617) 454-9300.

CHORUS PRO MUSICA presents "A Venetian Christmas," with works by Willaert, Merulo, Schütz, and Giovanni and Domenico Gabrieli, followed by an audience carol sing-along with brass choir, at 8 p.m. at Old South Church, 645 Boylston St., Boston. Tickets $20-$25; (617) 267-7442.

RICHARD HILL gives an organ recital at 12:15 p.m. at Trinity Church, Copley Sq., Boston. Good-will offering; (617) 536-0944, ext. 212.

MASTERWORKS CHORALE presents a *Messiah* sing-along (bring your own score if you can) Fri.-Sat. at 8 p.m. at St. Brigid Parish, 2001 Mass. Ave., Lexington. Free; (781) 235-6210.

BOSTON POPS ORCHESTRA. See listing for Thurs.

SATURDAY 15

BOSTON CHAMBER MUSIC SOCIETY performs Bach's Concerto for Oboe, Violin and Strings BWV 1060, his Double Violin Concerto BWV 1043, and his *Brandenburg Concerto* No. 5, plus Vivaldi's *The Four Seasons*, with oboist Richard Killmer, flutist Fenwick Smith, violinists Pamela Frank, Ida Levin, Joseph Lin, and Theodore Arm, violist Marcus Thompson, cellist Ronald Thomas, double-bassist Edwin Barker, and harpsichordist Robert Wolinsky, Sat. at 8 p.m. and Sun. at 4 p.m. at Faneuil Hall, Boston. Tickets $30-$50; (617) 349-0066.

CIVIC SYMPHONY ORCHESTRA OF BOSTON presents a holiday concert at 3 p.m. at Casey Theatre, Regis College, 235 Wellesley St., Weston. Tickets $15, $10 for children 12 and under; (781) 768-7070.

MASTER SINGERS OF LEXINGTON perform Charpentier's *Messe de minuit pour Noël*, Poulenc's *Quatre motets pour le temps de Noël*, and French carols at 8 p.m. at the Universalist Unitarian Church on the Green, 7 Harrington Rd., Lexington. Tickets $16, $14 for students and seniors; (781) 862-6459.

NEW ENGLAND CONSERVATORY PREPARATORY-SCHOOL WINTER FESTIVAL is at 1 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

POLYMNIA CHORAL SOCIETY presents a Christmas concert at 7:30 p.m. at St. Mary's Church, 4 Myrtle St., Melrose. Tickets $12; (781) 665-2177.

BOSTON BAROQUE. See listing on Fri.

BOSTON POPS ORCHESTRA. See listing for Thurs.

MASTERWORKS CHORALE. See listing for Fri.

SUNDAY 16

AVENUE OF THE ARTS CHORALE presents a *Messiah* sing-along at 3 p.m. at Central Congregational Church, 85 Seavems Ave., Jamaica Plain. Tickets $5; (617) 524-2506.

"BACH SERIES II" features three Bach sonatas for violin and harpsichord, with Baroque-violinist Daniel Stepner and harpsichordist John Gibbons, and a Bach arrangement of a lute suite by Silvio Weiss at 3 p.m. in Remis Auditorium, Museum of Fine Arts, 465 Huntington Ave., Boston. Tickets $20, $16 for students and seniors, $9 for children 8 to 17; (617) 369-3770.

BOSTON WOMEN'S RAINBOW CHORUS presents a holiday program at 5:30 p.m. at the First and Second Church in Boston, 66 Marlborough St., Boston. Suggested donation $5; (617) 267-6730.

EASTON CHAMBER ORCHESTRA *MESSIAH SING* is at 8 p.m. at the Immaculate Conception Church, 193 Main St., North Easton. Free-will offering; (508) 230-3217.

EMMANUEL MUSIC ORCHESTRA AND CHORUS perform Bach's Magnificat at 10 a.m. as part of the Sunday service at Emmanuel Church, 15 Newbury St., Boston. Freewill donation; (617) 536-3356.

HANDEL & HAYDN SOCIETY performs Charpentier's *Messe de minuit pour Noël*, Byrd's *The Day Christ Was Born*, Gibbons's *As on the Night*, Philips's *O beatum et sacrosanctum diem*, and Purcell's Magnificat at 3 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Tickets $27-$54; (617) 266-3605.

LES ARTS FLORISSANTS performs Charpentier's *Messe de minuit pour Noël* and *In nativitatem Domini canticu* and Advent antiphons H.36-43 at 3 p.m. at the Jesuit Urban Center in the Church of the Immaculate Conception, 775 Harrison Ave., Boston. Tickets $40-$60; (617) 482-6661.

MIT WOMEN'S CHORALE performs works by Bach and Berlioz, selections from Handel's *Messiah*, Berger's *A Child's Book of Beasts*, and Randall Thompson's *Alleluia*, at 3 p.m. at Killian Hall, MIT, 160 Memorial Dr., 14W-111, Cambridge. Free; (617) 253-1614.

SPECTRUM SINGERS perform holiday favorites and lead an audience sing-along at 3 p.m. at the First Congregational Church, 11 Garden St., Harvard Sq., Cambridge. Tickets $10, free for 18 and under; (617) 492-8902.

TOWER BRASS QUINTET WITH LIVINGSTON TAYLOR performs traditional carols and holiday favorites at 3 p.m. at the Ipswich Performing Arts Center, 136 High St., Ipswich. Tickets $22, $17 for students and seniors; (978) 356-1949.

VIENNA CHOIR BOYS perform at 3 p.m. at Mashpee High School, Old Barnstable Rd., Mashpee. Tickets $38, $35 for seniors, and $18 for youth; (508) 477-2580.

SHARON WAYNE performs works for guitar by Bach, Rodrigo, Albéniz, Dyens, Barrios, and others at 2 p.m. at the Newton Free Library, 330 Homer St., Newton. Free; (617) 552-7145.

YOUTH PRO MUSICA presents a holiday program featuring Bach arias, Buxtehude's cantata *In dulci jubilo*, Mathews's *Four Winter Poems*, and songs celebrating Christmas, Hanukkah, and winter at 4 p.m. at the First Unitarian Society, 1326 Washington St., Newton. Tickets $12, $5 for students and seniors; (617) 566-6087.

BOSTON CHAMBER MUSIC SOCIETY. See listing for Sat.

BOSTON POPS ORCHESTRA. See listing for Thurs.

MONDAY 17

MASSACHUSETTS YOUTH WIND ENSEMBLE performs works by Barber, Walters, Schoenberg, Gorb, and Nielsen at 7:30 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

BOSTON POPS ORCHESTRA. See listing for Thurs.

TUESDAY 18

CONCORDIA CONSORT presents "In Dulci Jubilo: German Carols for Christmas" at 12:15 p.m. at King's Chapel, School and Tremont Sts., Boston. Suggested donation $2; (617) 227-2155.

JUNIOR MASSACHUSETTS YOUTH WIND ENSEMBLE performs Tchaikovsky's *Slavonic March*, Dvorák's *Slavonic Dance* No. 1, and the suite from Copland's *Billy the Kid* at 7:30 p.m. at Jordan Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

NEW ENGLAND CONSERVATORY SCHOOL OF CONTINUING EDUCATION OPERA STUDIO presents "An Evening of Opera Scenes," including Mozart's *Don Giovanni* and *Le nozze di Figaro*, Bizet's *Doctor Miracle*, Puccini's *La rondine*, Pasatieri's *Washington Square*, and Richard Strauss's *Die Fledermaus*, Tues.-Wed. at 8 p.m. Brown, 30 Gainsborough St., Boston. Free; (617) 585-1122.

NEW ENGLAND CONSERVATORY WIND ENSEMBLE performs at 8 p.m. at Brown Hall, 30 Gainsborough St., Boston. Free; (617) 585-1122.

BOSTON POPS ORCHESTRA. See listing for Thurs.

WEDNESDAY 19

BOSTON CAMERATA presents "A French Christmas: Noël! Noël!", featuring newly transcribed works from Renaissance songbooks, old favorites, chants, motets, carols, dances from the Middle Ages to the dawn of the Baroque, and an anthology of French spirituality and spunk for voices and instruments, Wed. at 8 p.m. at Follen Church, 755 Mass. Ave., Lexington, and Thurs. at 8 p.m. at the First Unitarian Society, 1326 Washington St., Newton. Tickets $20-$36; (617) 262-2092.

***MESSIAH* SING-ALONG** with the Cathedral Choir is at 12:15 p.m. at the Cathedral Church of St. Paul, 138 Tremont St., Boston. Suggested donation $2; (617) 482-4826 ext. 1103.

NEW ENGLAND CONSERVATORY SCHOOL OF CONTINUING EDUCATION OPERA STUDIO. See listing for Tues.

THURSDAY 20

NEW ENGLAND CONSERVATORY performs at 12:30 p.m. at the Federal Reserve Bank, 600 Atlantic Ave., Boston. Free; (617) 973-3255.

BOSTON CAMERATA. See listing for Wed.

BOSTON POPS ORCHESTRA. See listing for Thurs.

dance

PERFORMANCE

THURSDAY 13

BOSTON BALLET PERFORMS *THE NUTCRACKER* tonight at 7:30 p.m., Fri. at noon and 7:30 p.m., Sat., at 2 and 7:30 p.m., Sun. at 1 and 5:30 p.m., Tues. at 7:30 p.m., Wed. at 2 and 7:30 p.m., and next Thurs. at 7:30 p.m. at the Wang Theatre, 270 Tremont St., Boston. Tickets $14-$65; (800) 447-7400.

JOSÉ MATEO'S BALLET THEATRE PERFORMS *THE NUTCRACKER* Thurs.-Fri. at 7:30 p.m., Sat. at 2 and 7:30 p.m., Sun. at 2 p.m., and next Thurs. at 7:30 p.m. in the Sanctuary Theatre of Old Cambridge Baptist Church, 400 Harvard St., Harvard Sq., Cambridge. Tickets $25-$29; (617) 354-7467.

FRIDAY 14

ADRIENNE CELESTE FADJO MODERN DANCE COMPANY presents "High Street" Fri.-Sat. at 8 p.m. at Green Street Studios, 185 Green St., Cambridge. Tickets $8; (603) 891-0450.

BOSTON LITURGICAL DANCE ENSEMBLE presents "A Dancer's Christmas" Fri.-Sat. at 8 p.m. and Sun. at 2 p.m. in the Robsham Theater Arts Center, Boston College, Chestnut Hill. Tickets $20, $15 for children and seniors; (617) 552-4800.

DIGBY DANCE presents "Take Two" Fri.-Sat. at 8 p.m. and Sun. at 6 p.m. at the Dance Complex Theater, 536 Mass. Ave., Cambridge. Tickets $15, $10 for students and seniors; (617) 247-2242.

RAMÓN DE LOS REYES SPANISH DANCE THEATRE presents "Olé, Sevilla!", an evening of dance and songs celebrating Seville and its traditions, at 8 p.m. in the Richard Cardinal Cushing Maronite Community Center, 61 Rockwood St., Jamaica Plain. Tickets $25; (617) 265-5324.

BOSTON BALLET PERFORMS *THE NUTCRACKER.* See listing for Thurs.

JOSÉ MATEO'S BALLET THEATRE PERFORMS *THE NUTCRACKER.* See listing for Thurs.

SATURDAY 15

WALNUT HILL SCHOOL BALLET performs Tchaikovsky's *The Nutcracker* at 2 and 7 p.m. in the Keiter Center for the Performing Arts at Walnut Hill, 12 Highland St., Natick. Tickets $24, $18 for students and seniors; (508) 650-5025.

ADRIENNE CELESTE FADJO MODERN DANCE COMPANY. See listing for Fri.

BOSTON BALLET PERFORMS *THE NUTCRACKER.* See listing for Thurs.

BOSTON LITURGICAL DANCE ENSEMBLE. See listing for Fri.

DIGBY DANCE. See listing for Fri.

JOSÉ MATEO'S BALLET THEATRE PERFORMS *THE NUTCRACKER.* See listing for Thurs.

SUNDAY 16

BOSTON BALLET PERFORMS *THE NUTCRACKER.* See listing for Thurs.

BOSTON LITURGICAL DANCE ENSEMBLE. See listing for Fri.

DIGBY DANCE. See listing for Fri.

JOSÉ MATEO'S BALLET THEATRE PERFORMS *THE NUTCRACKER.* See listing for Thurs.

TUESDAY 18

BOSTON BALLET PERFORMS *THE NUTCRACKER.* See listing for Thurs.

WEDNESDAY 19

BOSTON BALLET PERFORMS *THE NUTCRACKER.* See listing for Thurs.

THURSDAY 20

BOSTON BALLET PERFORMS *THE NUTCRACKER.* See listing for Thurs.

JOSÉ MATEO'S BALLET THEATRE PERFORMS *THE NUTCRACKER.* See listing for previous Thurs.

Continued on page 16

Tir na nOg
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RONAN "FLUFFY" QUINN
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a very special Christmas tribute to Neil Young
Tuesday, December 18 18+
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The Electric Coalboilers & Friends
Wednesday, December 19 18+
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Thursday, December 20 18+
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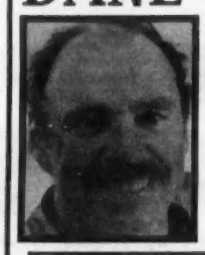

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3.Erotic Hypnotic
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Continued from page 15

PARTICIPATORY

THURSDAY 13

EXPERIENCED INTERNATIONAL FOLK DANCE is at 8 p.m. at the First Unitarian Church, 404 Concord Ave., Belmont. Tickets $6, $4 for students; (781) 662-7475.

NEW ENGLAND CONTRAS AND SQUARES is at 8 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $5; (781) 662-6710.

SALSA DANCE is at 8 p.m. at Karoun Restaurant, 839 Washington St., Newtonville. Tickets $10; (617) 964-3400.

SCOTTISH COUNTRY DANCE is at 8 p.m. with a beginners' dance at 7:30 p.m. at the Universalist Church, 211 Bridge St., Salem. Tickets $3; (978) 745-2229.

TEMPORADA LATINA SALSA AND MERENGUE DANCE is at 8:30 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Varying admission charge; (617) 876-9330.

FRIDAY 14

BALKAN DANCE is at 7:30 p.m. at Scalzi School of Dance, 101 Bigelow Ave., Watertown. Tickets $6; (617) 840-2362.

CONTRAS, SQUARES, AND COUPLES DANCE features caller Sue Rosen and music by Debby Knight, David Titus, and Bruce Rosen from 8 to 10:30 p.m. at the Unitarian Church, Carlisle. Tickets $5; (617) 547-7781.

DANCE FRIDAY is an open-style dance at 8:30 p.m. at Phillips Congregational Church, 111 Mt. Auburn St., Watertown. Tickets $7; (617) 876-3050.

EL BEMBÉ LATIN NIGHT with complimentary salsa and merengue lessons by the Hips on Fire Team prior to live music by Manguito is at 9 p.m. at the Jorge Hernández Cultural Center, 85 West Newton St., South End, Boston. Tickets $10; (617) 927-1744.

ENGLISH COUNTRY DANCE is from 7:30 to 9:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $4, $2 for students; (781) 662-6710.

INTERNATIONAL FOLK DANCE is at 8 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $6, $4 for students; (617) 491-6083.

INTERNATIONAL FOLK DANCE PARTY features music by the Cambridge Folk Orchestra from 8:15 to 11 p.m. at St. John's Episcopal Church, 74 Pleasant St., Arlington. Tickets $4; (781) 272-0396.

RENAISSANCE DANCE features music by Renaissonics & friends and dance instruction by Charles Garth at 7:30 p.m. at Jewett Hall in the First Congregational Church, 11 Garden St., Cambridge. Tickets $8; (617) 661-3353.

SALSA DANCE is at 7:30 p.m. at Grace United Methodist Church, 56 Magazine St., Cambridge. Tickets $5; (617) 547-4000.

SWING DANCE is at 7:30 p.m. at the VFW Hall, 688 Huron Ave., Cambridge. Tickets $10-$12; (617) 254-8700.

TANGO DANCE is at 10:30 p.m. at Rialto, 1 Bennett St., Cambridge. Tickets $10; (617) 661-5050.

SATURDAY 15

ARGENTINE TANGO DANCE featuring a performance by Omar Vega and Eleonora Pesado is from 9:30 p.m. to 1:15 a.m. at the VFW Mt. Auburn Post, 688 Huron Ave., Cambridge. Tickets $12; (617) 699-6246.

BALLROOM DANCE CHRISTMAS PARTY is from 8:30 p.m. to midnight at Phillips Congregational Church, 111 Mt. Auburn St., Watertown. Tickets $10; (508) 875-1007.

BULGARIAN DANCE PARTY is from 8 to 10 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $6; (617) 491-6083.

RYLES DANCE HALL with Latin, swing, and tango sounds with DJ Chris Johnston is at 9 p.m. at Ryles Jazz Club (second floor), 212 Hampshire St., Cambridge. Tickets $12; (617) 876-9330.

SCANDINAVIAN DANCING is from 8 to 10:30 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $6, $4 for seniors and students; (781) 891-3207.

VERA'S RHYTHM & BLUES DANCE CLUB is at 8:30 p.m. at West Coast Swing Dance, 323 Washington St., Brighton. Tickets $10; (617) 254-8700.

SUNDAY 16

BEGINNERS' TWO-STEP DANCE is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $7; (508) 485-2040.

EAST COAST SWING AND TWO-STEP is at 7 p.m. at Ashland Country Dance Hall, 162 West Union St., Ashland. Tickets $4-$8; (508) 435-0950.

INTERNATIONAL FOLK DANCING is from 7:30 to 11 p.m. with instruction at 7 p.m. in MIT's Lobdell Dining Hall (second floor), 84 Massachusetts Avenue, Cambridge. Tickets $1; (617) 253-FOLK.

INTERNATIONAL MUSIC CLUB DANCING is from 1 to 3 p.m. in the Folk Arts Center Office, 42-R West Foster St., Melrose. Tickets $7; (617) 734-5215.

ISRAELI DANCING is at 9:45 a.m. at Temple Israel, Longwood Ave. and Plymouth St., Boston. Free; (617) 566-3960.

ISRAELI FOLK DANCING is at 8 p.m. at Harvard-Radcliffe Hillel, 52 Mt. Auburn St., Cambridge. Tickets $3, $2 for students; (617) 254-HORA.

MAMBO/SALSA CLUB with music by Mackie Burnette and DJ O'Bruno is at 1 p.m. at the Middle East, 480 Mass. Ave., Cambridge. Tickets $15, $12 for students; (617) 524-2763.

SCOTTISH COUNTRY DANCE is from 6:30 to 8:30 p.m. at the Church of Our Saviour, 25 Monmouth St., Brookline. Tickets $4; (617) 325-6657.

MONDAY 17

BULGARIAN/BALKAN DANCING is at 7:30 p.m. at Green Street Studio, 185 Green St., Cambridge. Tickets $12; (617) 840-2362.

ISRAELI FOLK DANCING is at 8 p.m. at Temple Kehillath Israel, 384 Harvard Ave., Brookline. Tickets $4, $3 for students; (617) 484-6084.

LINE DANCE is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $5; (508) 485-2040.

NEW ENGLAND SQUARES AND CONTRAS features music by Yankee Ingenuity at 7:30 p.m. at Scout House, 74 Walden St., Concord. Tickets $7; (781) 272-0396.

SCOTTISH COUNTRY DANCE CHRISTMAS PARTY is at 9:15 p.m. at the Central Square YWCA, 7 Temple St., Cambridge. Tickets $6; (617) 484-0950.

TUESDAY 18

BALKAN DANCE is at 8:30 p.m. at Sava Serbian Orthodox Church, 33 West Water St., Wakefield. Tickets $7; (781) 246-9663.

BALLROOM DANCE features the Olde Kids on the Block from 1 to 4 p.m. at the Striar Jewish Community Center Fireman Campus, 445 Central St., Stoughton. Tickets $5; (781) 341-2016.

WEDNESDAY 19

DANCE FREEDOM is a smoke- and alcohol-free barefoot dance at 7:30 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tickets $6; (978) 369-7522.

ENGLISH COUNTRY DANCE is from 7:30 to 10:30 p.m. at Park Avenue Congregational Church, Paul Revere Rd., Arlington Heights. Tickets $8, $3 for students; (781) 662-6710.

FRAMINGHAM INTERNATIONAL FOLK DANCE is from 8 to 10:30 p.m. at Fayville Village Hall, Central and Grove Sts., Southborough. Tickets $5, $1 for students and seniors; (508) 872-4110.

ISRAELI DANCE is at 7:30 p.m. with instruction at 7 p.m. at the Stratton Student Center's Sala de Puerto Rico (second floor), MIT, 84 Mass. Ave., Cambridge. Free; (617) 253-FOLK.

SALSA BOSTON DANCE is from 10 p.m. to 2 a.m. at Sophia's, 1270 Boylston St., Boston. Lessons at 9 p.m. Tickets $10, $2 for lesson; (617) 513-7001.

SWING, BALLROOM, AND LATIN DANCING is at 6:30 p.m. at Carpenters Dance Hall, 1 Southville Rd., Southborough. Tickets $8; (508) 485-2040.

THURSDAY 20

EXPERIENCED INTERNATIONAL FOLK DANCE. See listing for previous Thurs.

NEW ENGLAND CONTRAS AND SQUARES. See listing for previous Thurs.

SALSA DANCE. See listing for previous Thurs.

SCOTTISH COUNTRY DANCE. See listing for previous Thurs.

SWING DANCE. See listing for previous Thurs.

TEMPORADA LATINA SALSA AND MERENGUE DANCE. See listing for previous Thurs.

events

THURSDAY 13

CENTER PLAZA HOLIDAY STROLL & FAIR is from 11:30 a.m. to 1:30 p.m. at Center Plaza, across from Government Center T Stop, Boston. Free; (617) 247-8221.

CUATRO FESTIVAL is at 8 p.m. at Jorge Hernandez Cultural Center, 85 W. Newton St., South End, Boston. Tickets $14; (617) 927-1744.

HARVARD CERAMICS PROGRAM HOLIDAY SHOW AND SALE is on Thurs. from 3 to 8 p.m. and Fri.-Sun. from 10 a.m. to 6 p.m. at Office for the Arts at Harvard, 219 Western Ave., Boston. Free; (617) 495-8680.

HOLLY JOLLY HOLIDAY TROLLEY TOUR is at 8, 6:30 and 7 p.m. Thurs.-Sun. at Trolley Stop Store, Charles and Boylston Sts., Boston. Tickets $25, $12 for children; (617) 269-3626.

MIT STUDENT ART ASSOCIATION CERAMICS SALE is from 9 a.m. to 4:30 p.m. at Lobby 10, MIT, 77 Mass. Ave., Cambridge. Free; (617) 253-7019.

FRIDAY 14

HARVARD SQUARE HOLIDAY ARTS FAIR is Fri. from 11 a.m. to 7 p.m., Sat. from 10 a.m. to 7 p.m., Sun. from noon to 6 p.m., and next Thurs. from 11 a.m. to 7 p.m. at First Parish Unitarian Church, Church St. and Mass. Ave., Cambridge. Free; (413) 625-9779.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES HOLIDAY GIFT SALE is Fri.-Sun. from 11 a.m. to 5 p.m. at Gropius House, 68 Baker Bridge Rd., Lincoln. Free admission to sale, house tours $8, $4 for students; (781) 259-8098.

HARVARD CERAMICS PROGRAM HOLIDAY SHOW AND SALE. See listing for Thurs.

HOLLY JOLLY HOLIDAY TROLLEY TOUR. See listing for Thurs.

SATURDAY 15

AN ANTHOLOGY OF STAGE MAGIC is a two-hour live revue of classic stage illusion, comedy, and variety entertainment by Marco the Magi and the principal performers of the Le Grand David Magic Company at 2 p.m. at Larcom Theatre, 13 Wallis St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.

CAMBRIDGE CENTER FOR ADULT EDUCATION HOLLY FAIR is Sat. from 10 a.m. to 5:30 p.m. and Sun. from noon to 5 p.m. at CCAE, 42 and 56 Brattle St., Cambridge. Free; (617) 547-6789, ext. 1.

HARVARD CERAMICS PROGRAM HOLIDAY SHOW AND SALE. See listing for Thurs.

HOLLY JOLLY HOLIDAY TROLLEY TOUR. See listing for Thurs.

HARVARD SQUARE HOLIDAY ARTS FAIR. See listing for Fri.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES HOLIDAY GIFT SALE. See listing for Fri.

SUNDAY 16

BLUE HILLS RESERVATION MODERATE TERRAIN WALK is at 1 p.m. at Houghton's Pond main parking lot, Hillside St., Milton. Free; (617) 698-1802.

BOSTON HARBOR: A TEAPOT TONIGHT! celebrates the 226th anniversary of the Boston Tea Party at 5:30 p.m. at Old South Meeting House, 310 Washington St., Boston. Admission $1, free if wearing traditional colonial costume; (617) 482-6439.

MARCO THE MAGI'S "LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY" is presented at 3 p.m. at Cabot St. Cinema Theatre, 286 Cabot St., Beverly. Tickets $15, $10 for children under 12; (978) 927-3677.

NATIONAL HISTORIC SITE OPEN HOUSE with holiday themed exhibits and music by Brookline Music School is from 1 to 4 p.m. at Frederick Law Olmsted National Historic Site, 99 Warren St., Brookline. Free; (617) 566-1689, ext. 216.

PARK RANGER MOUNTED UNIT HOLIDAY OPEN HOUSE is from noon to 3 p.m. at MDC Park Ranger Mounted Unit Stable, 705 Hillside St., Milton. Free; (617) 727-5252.

THE PERFORMANCE CULT mixes dance, storytelling, singing, and comic monologue at 7:30 p.m. at Actors Workshop, 40 Boylston St., Boston. Tickets $7; (781) 891-1188.

HARVARD CERAMICS PROGRAM HOLIDAY SHOW AND SALE. See listing for Thurs.

HOLLY JOLLY HOLIDAY TROLLEY TOUR. See listing for Thurs.

HARVARD SQUARE HOLIDAY ARTS FAIR. See listing for Fri.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES HOLIDAY GIFT SALE. See listing for Fri.

CAMBRIDGE CENTER FOR ADULT EDUCATION HOLLY FAIR. See listing for Sat.

THURSDAY 20

CANDLE LIGHTING SERVICE is at 3:30 p.m. at Story Chapel, Mt. Auburn Cemetery, 580 Mt. Auburn St., Cambridge. Free; (617) 547-7105.

HOLLY JOLLY HOLIDAY TROLLEY TOUR. See listing for last Thurs.

benefits

THURSDAY 13

WINDOWS OF HOPE RELIEF FUND SEIZE THE SEASON HOLIDAY PARTY is from 6 to 8 p.m. at Cactus Club, 939 Boylston St., Boston. Proceeds from drinks and donations benefit Windows of Hope; (617) 236-0200.

FRIDAY 14

FRIENDS OF BROADWAY BENEFIT CONCERT FOR THE SYLVIAS HAVEN SHELTER FOR WOMEN AND CHILDREN is at 7 p.m. at Concord Youth Theater, 40 Stan St., Concord. Tickets $6; (508) 358-3067, ext. 333.

GROVE HALL MAIN STREETS' HOLIDAY BASH AND FUNDRAISER: CELEBRATING THE DIVERSITY OF OUR COMMUNITY THROUGH MUSIC AND FOOD is from 6 p.m. to 1 a.m. at Mamleo, 61 Columbia Rd., Dorchester. Tickets $35; (617) 445-1236.

SANTA CLAUS ANONYMOUS SNOWBALL TO BENEFIT BOSTON-AREA YOUTH PROGRAMS featuring musical performances by Entrain, NovaKane, DJ Denise LaCrabba, and Boston City Lights, is from 9 p.m. to 2 a.m. at Boston Park Plaza Hotel, 64 Arlington St., Boston. Tickets $70; (866) 468-7619.

SATURDAY 15

COALITION FOR PARENTAL CHOICE IN EDUCATION BENEFIT CLASSIC LP/CD SALE is Sat. from noon to 7 p.m. and Sun. from 2 to 6 p.m. at Deja Vu Records, 154 E. Central St., Rte. 135, Natick. Free; (617) 951-6618.

FRIENDS OF BROADWAY BENEFIT CONCERT FOR THE DOUG FLUTE, JR. FOUNDATION FOR AUTISM is at 7 p.m. at Cameron Middle School, 215 Elm St., Framingham. Tickets $6; (508) 358-3067, ext. 333.

SUNDAY 16

COALITION FOR PARENTAL CHOICE IN EDUCATION BENEFIT CLASSIC LP/CD SALE. See listing for Sat.

gay & lesbian

THURSDAY 13

BISEXUAL RESOURCE CENTER VOLUNTEER NIGHT is from 7 to 9 p.m. at BRC, 29 Stanhope St., Boston. Free; (617) 424-9595.

QUEER JEWISH WOMEN UNDER 30 GATHERING is at 7 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

FRIDAY 14

SATURDAY 15

"GIRLS NIGHT" is from 10 p.m. to 2 a.m. at Tiger Lily, 8 Westland Ave., behind Symphony Hall, Boston. Tickets $5; (781) 326-5662.

MONDAY 17

LESBIAN RAP is at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

TUESDAY 18

BISEXUAL WOMEN'S RAP is at 7:30 p.m. at the Women's Center, 46 Pleasant St., Cambridge. Free; (617) 354-8807.

THURSDAY 20

BISEXUAL RESOURCE CENTER VOLUNTEER NIGHT is from 7 to 9 p.m. at BRC, 29 Stanhope St., Boston. Free; (617) 424-9595.

QUEER JEWISH WOMEN UNDER 30 GATHERING. See listing for previous Thurs.

readings

THURSDAY 13

CAMERON JOY signs his *Hubcap Diamondstar Halo, Pan and Palmtree $13* at 7 p.m. at Brookline Booksmith, 279 Harvard St., Brookline. Free; (617) 566-6660.

STEPHEN SETTEDUCATI signs his *The Big Dig at Night* at 12:30 p.m. at Borders, 10-24 School St., Boston. Free; (617) 557-7188.

"A TAPESTRY OF VOICES" features Laure-Anne Bosselaar, Kurt Brown, Diana Der-Hovanessian, and David Rivard, followed by a spoken word open mic, at 6:30 p.m. at Borders, 10-24 School St., Boston. Free; (617) 557-7188.

RABBI MOSHE WALDOKS signs her *The Big Book of Jewish Humor* at 1 p.m. at Brookline Senior Center, 93 Winchester St., Brookline. Free; (617) 730-2700.

MIRIAM WEINSTEIN signs her *Yiddish: A Nation of Words* at 12:30 p.m. at Borders, 10-24 School St., Boston. Free; (617) 557-7188.

FRIDAY 14

CAROL HIGGINS CLARK signs her *Fleeced and He See You When You're Sleeping* at noon at Borders, 10-24 School St., Boston. Free; (617) 557-7188.

ANDREW K. STONE signs his *Disappearing Into View* at 12:30 p.m. at Barnes & Noble, Downtown Crossing, 395 Washington St., Boston. Free; (617) 426-5184.

SATURDAY 15

CHRISTOPHER BING signs his *The Midnight Ride of Paul Revere* at 2 p.m. at Wellesley Booksmith, 82 Central St., Wellesley. Free; (781) 431-1160.

"BOTHISLOPE HOLIDAY HOO-HA" features readings by Matthew Zapruder, Eula Biss, Gian Lombardo, and Ron Palmer, followed by live music by Rosa Chance Well and DJ Klaus, at 7:30 p.m. at Oni Gallery, 684 Washington St., fourth and fifth floors, Chinatown, Boston. Requested donation $5; (617) 983-8414.

GARY BRAVER signs his *Elixir* at 11 a.m. at Borders, 100 Cambridgeside Pl., Cambridge. Free; (617) 679-0887.

"POETRY OPEN MIC" with host Deb Priestley is at 8 p.m. at Out of the Blue Gallery, 168 Brookline St., Cambridge. Donations accepted; (617) 354-5287.

SUNDAY 16

POETRY EXCHANGE hosted by Richard Moore is from 3 to 5 p.m. at Harvard Coop, 1400 Mass. Ave., mezzanine floor front, Cambridge. Free; (617) 489-0519.

MONDAY 17

STONE SOUP POETRY OPEN MIC with featured readers is from 8 to 11 p.m. at Out of the Blue Gallery, 168 Brookline St., Central Sq., Cambridge. Tickets $4; (617) 227-0845.

TUESDAY 18

"AGAPE POETRY OPEN MIC" is at 8 p.m. at Community Church of Boston, 565 Boylston St., Boston. $1 donation; (617) 489-0519.

WEDNESDAY 19

"BOSTON POETRY SLAM & OPEN MIC" featuring the 8 x 8 Slam is at 8 p.m. at Cantab Lounge, 738 Mass. Ave., Central Sq., Cambridge. Tickets $3; (617) 354-2685.

talks

THURSDAY 13

"BECOMING GOOD NEIGHBORS: ENRICHING AMERICA'S COMMUNITIES BY DESIGN" is a Boston Society of Architets Urban Design Committee lecture and video screening at 6 p.m. at Architects Bldg., 52 Broad St., fifth floor, Boston. Free; (617) 951-1433, ext. 221.

FRIDAY 14

"CITY COUNCILORS: PAST AND PRESENTS" is an informal talk by kathy Born, Larry DiCara, Tom Keene, Chuck Turner, and Alice Wolf at noon at Kennedy School of Government, Fainsod Room 324, 79 JFK St., Cambridge. Free; (617) 495-5091.

"THE TIBETAN BOOK OF THE DEAD" is a New Acropolis lecture at 7:30 p.m. at First Parish Unitarian Church, 3 Church St., Harvard Sq., Cambridge. Tickets $5; (617) 591-9959.

MONDAY 17

"REPORTS FROM AFIELD: DIGGING THE CHANNEL/MEDIATING THE CHANNEL: MOBIUS/ZADAR, CROATIA INTERNATIONAL CULTURAL EXCHANGE" is a lecture by members of the Mobius Artist Group at 7 p.m. at Mobius, 354 Congress St., Boston. Free; (617) 542-7416.

WEDNESDAY 19

"BULIMIC SYNDROMES: SECULAR AND LONGITUDINAL TRENDS" is a lecture by Pamela K. Keel at 4 p.m. at Cronkhite Graduate Center, 6 Ash St., Cambridge. Free; (617) 495-8212.

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art listings

galleries

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment. Galleries are in Boston, except where indicated otherwise. Galleries with photo exhibitions are listed under Photography.

Art, History, and Architecture in the City is an open gallery and museum night on Dec. 13 from 5 to 9 p.m. in downtown New Bedford. Free; (508) 996-4469.

NEWBURY STREET/ BACK BAY

ACME FINE ART (617-585-9551), 38 Newbury St., Boston. Tues.-Fri., 10:30 a.m.-5:30 p.m.; Sat., 10:30 a.m.-5 p.m. Through Jan. 9: "Leo Manso, N.A. 1914-1993."

ALFRED J. WALKER FINE ART (617-247-1319), 158 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m. Permanent collection features American and Continental paintings and drawings of the 19th and 20th centuries. Through Dec. 29: "Barbara Dahill: New Paintings."

ALIANZA GALLERY (617-262-2385), 154 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 2: "Jerry Berta's Diner Show."

ALPHA GALLERY (617-536-4465), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Jan. 9: "Anne Neely: Garden of Memory, Paintings and Drawings, 2001."

ARDEN GALLERY (617-247-0610), 129 Newbury St., Boston. Mon.-Sat., 11 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through Dec. 30: "Pamela Sienna: Wrapped Series: Part and Parcel" and "Robert Jackson: New Work."

BARBARA KRAKOW GALLERY (617-262-4490), 10 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 22: "Anything But Paper Prayers," benefit for Boston Pediatric AIDS Project, and "Amnesty International USA Folio," works by Jay Davis, Monique Prieto, Alexis Rockman, and Lisa Ruyter. Through Jan. 16: works by Bronlyn Jones.

BETH URDANG GALLERY (617-424-8468), 14 Newbury St., Boston. Tues.-Sat., 10 a.m. to 4:30 p.m. Through Dec. 22: "Realism Today: Nine Contemporary Painters."

BILL'S BAR (617-421-3678), 55 Lansdowne St., Boston. Call for hours. Through Jan. 1: "New England Area Rock Poster Artists."

CAMELOT GALLERY (800-956-5618), 221 Newbury St., Boston. Mon.-Sat., 10 a.m.-8 p.m.; Sun., noon-6 p.m. Features over 100 limited edition canvas lithographs by Thomas Kinkade.

CHAPPELL GALLERY (617-236-2255), 14 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Dec. 20: "Variations on Traditions: New Work from Japan."

CHASE GALLERY (617-859-7222), 129 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., 1-5 p.m. Through Dec. 29: works by Norman Laliberte.

CHILDS GALLERY (617-266-1108), 169 Newbury St., Boston. Tues.-Fri., 9 a.m.-6 p.m.; Mon., Sat., 10 a.m.-5 p.m. Through Jan. 6: "We Like It So Much"; "Stow Wengenroth"; "Warriors and Heroes."

COPLEY SOCIETY OF BOSTON (617-536-5049), 158 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Dec. 24: "Small Works Show."

ECLIPSE GALLERY (617-247-6730), 167 Newbury St., Boston. Tues.-Sat., 9 a.m.-6 p.m. Through Jan. 5: "Interior Landscapes: Provincetown Dune Shacks," paintings by Peter Clemons.

GALLERY NAGA (617-267-9060), 67 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 22: "Peter Brooke: Any Tree, Any Rock, Any Hill."

HARCUS GALLERY (617-451-3221), 6 Melrose St., Boston. Call for hours. Ongoing: Boston Group Artists show.

HOWARD YEZERSKI GALLERY (617-262-0550), 14 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 22: "Paper Prayers 13" to benefit Boston Pediatric and Family AIDS Project"; "Paul Bowen: Wood and Paper."

INTERNATIONAL POSTER GALLERY (617-375-0076), 205 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m. Through Jan. 31: "Poster Masters of the Belle Epoque, 1890-1910."

JUDI ROTENBERG GALLERY (617-437-1518), 130 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m. Dec. 11-Jan. 5: "David Kupferman: Sea Light Series." Reception Dec. 13, 6-8 p.m.
— JRG Annex, second floor. Through Dec. 30: "Cadeaux."

JUST AFRICA GALLERY (617-536-1648), 201 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Ongoing: contemporary stone sculptures by major and emerging artists from Zimbabwe, including works by Henry Munyaradzi and Gladman Zinyeka.

KELLY BARRETTE FINE ART (617-266-2475), 129 Newbury St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Ongoing: revolving exhibit featuring works by Lisa Houck, Nancy Wagner, and others.

L'ATTITUDE GALLERY (617-927-4400), 218 Newbury St., Boston. Tues.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Dec. 13: "Evolution of the Figure," clay, wire, and bronze works by Laura Balombini, Mireille, Clapp, and Kimber. Dec. 14-Jan. 8: "Our Holiday Collection."

MILLER BLOCK GALLERY (617-536-4650), 14 Newbury St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Dec. 22: "Nancy Berlin: Connections."

MPG (617-437-1596), 228 Newbury St., Boston. Tues.-Sat., 11 a.m.-5:30 p.m.; Sun.-Mon., 1-5 p.m. Through Dec. 23: "Prints & Drawings: An International Exhibit."

NIELSEN GALLERY (617-266-4835), 179 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 22: "Anne Harris: Blue-eyed People & Other Strangers"; "Lee Newton: Recent Paintings."

PEPPER GALLERY (617-236-4497), 38 Newbury St., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Jan. 8: "Daphne Confar: Paintings."

PUCKER GALLERY (617-267-9473), 171 Newbury St., Boston. Mon.-Sat., 10 a.m.-5:30 p.m.; Sun., 1-5 p.m. Through Jan. 8: "All: The Texture of Still Life"; "Mark Davis: Color and Form in Motion."

SOCIETY OF ARTS AND CRAFTS (617-266-1810), 175 Newbury St., Boston. Mon.-Sat., 10 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 6: "Animal Magnetism."

ST. GEORGE GALLERY (617-450-0321), 245 Newbury St., Boston. Mon.-Thurs., Sat., 10 a.m.-6 p.m.; Fri., 10 a.m.-7 p.m.; Sun., 1-6 p.m. Through Jan. 4: "Different Places," paintings by William St. George, Zsuzsanna V. Szededi, Christine Warren, Roby Fader, and Christina Keating.

A TOUCH OF FRANCE GALLERY (617-262-0252), 173 Newbury St., Boston. Mon.-Sat., 10 a.m.-7 p.m.; Sun., 10 a.m. to 6 p.m. Ongoing: paintings by French artists.

UPSTAIRS AT JOHNSON'S (617-536-4065), 355 Newbury St., Boston. Mon.-Fri., 8 a.m.-5:30 p.m.; Sat., 8:30 a.m.-1 p.m. Through Dec. 29: "Johnson Art Stuff Show," multi-media works by Yuko Adachi, Eduardo Espada, Brian James, Nicolette Nargesian, and Mardy Sears.

VIA GALLERY (617-424-1750), 80 Newbury St., 2nd Fl. Tues.-Fri., 10 a.m.-4 p.m.; Sat., noon-4 p.m. Through Dec. 15: "December Greatest Hits Show: Favorite Artists from the Past Three Years."

VICTORIA MUNROE FINE ART (617-523-061) 59 Beacon St., Boston. Tues.-Thurs., Sat., 11 a.m.-5 p.m. Through Dec. 22: "Drawings: Natalie Alper, Christine Hiebert, Sharon Horvath, and Joan Waltemath."

VOSE GALLERIES (617-536-6176), 238 Newbury St., Boston. Mon.-Fri., 8 a.m.- 5:30 p.m., Sat., 9 a.m.-4 p.m. Through Dec. 29: "Virginia Prescourt: Creative Flow/Alternating Currents."

SOUTH END

ARS LIBRI (617-357-4212), 560 Harrison Ave., Boston. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 11 a.m.-5 p.m. Permanent collection features rare and scholarly books in the fine arts.

BERENBERG GALLERY (617-536-0800), 4 Clarendon St., Boston. Tues.-Sat., 10 a.m.-6 p.m. Through Jan. 5: "People," mixed media works by Clint Griffin, Scott Griffin, and Casey McGlynn.

BERNARD TOALE GALLERY (617-482-2477), 450 Harrison Ave., Boston. Tues.-Sat., 10 a.m.-5:30 p.m. Through Dec. 29: "The Drawing Show: Selected Works from the Boston Drawing Project."

BOSTON CENTER FOR THE ARTS Mills Gallery (617-426-5000), 539 Tremont St., Boston. Wed.-Sun., 1-4 p.m.; Thurs.-Sat., 7-10 p.m. Dec. 15-Feb. 10: "17th Drawing Show."
— Cyclorama. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m. Ongoing: "The Kitchen Project." Through Aug. 31: "The Easy Step Plan to the Route of All Levels," installation by Robert Goss.

GENOVESE/SULLIVAN GALLERY (617-426-9738), 47 Thayer St., Boston. Tues.-Sat., 10:30 a.m.-5:30 p.m. Through Jan. 2: "Catherine Carter: New Paintings"; "Hanako Nakazato: New Ceramics."

HAMILL GALLERY OF AFRICAN ART (617-442-8204) 2164 Washington St., Boston. Wed.-Sat., noon-6 p.m. Through Feb. 23: "African Doors."

KAJI ASO STUDIO (617-247-1719), 40 St. Stephen St., Boston. Tues., 3-7 p.m.; Sat., noon-6 p.m. Through Dec. 22: "Holiday Store Show."

KINGSTON GALLERY (617-423-4113), 37 Thayer St., Boston. Tues.-Sat., noon-5 p.m. Through Dec. 22: "Rose Olson: Circus."

OHT GALLERY (617-423-1677), 450 Harrison Ave., 3rd Fl., Boston. Tues.-Sat., 11 a.m.-5:30 p.m. Through Dec. 22: paintings by Peik Larsen and sculpture by Manlu Swett.

DOWNTOWN

FORT POINT ARTS COMMUNITY GALLERY (617-423-4299), 300 Summer St., Boston. Mon.-Fri., 10 a.m.-3 p.m.; Sat., noon-5 p.m. Through Dec. 28: "The Garden and the Map," works by Michael Beatty, Jeff Hilliard, Judith Larsen, Elizabeth Marran, Kathleen O'Hara, and Caroline Taggart.

ONI GALLERY (617-542-6983), 634 Washington St., Boston. Thurs., 2-9 p.m.; Fri.-Sat., 2-6 p.m. Through Dec. 22: "Electroland."

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES HEADQUARTERS (617-570-9105), 1 Bowdoin Sq., Boston. Mon.-Fri., 10 a.m.-4 p.m. Through April 12: "One Woman's Work: The Visual Art of Celia Laighton Thaxter."

TREMONT GALLERY (617-542-4599), International Society, 276 Tremont St., Boston. Tues.-Sat., 9:30 a.m.-5 p.m. Through Dec. 29: "Visions and Aspiration." Women's Caucus for the Art juried group show.

OTHER BOSTON NEIGHBORHOODS

ART MARKET GALLERY (617-442-8482), 36 South St., Jamaica Plain. Thurs.-Fri., 4-7 p.m.; Sat.-Sun., noon-7 p.m. Through Dec. 16: paintings by Lavaughan Thalamus-Rasula Jenkins.

ELIAS FINE ART (617-783-1888), 120 Braintree St., Rear, Allston. Wed.-Sat., noon-5 p.m. Through Dec. 22: "Yayoi Kusama: Paintings, Drawings, Sculpture."

GALLERY AT GREEN STREET (617-522-0000), 141 Green St., Jamaica Plain. Tues., 6-9 p.m.; Wed.-Thurs., noon-9 p.m.; Fri.-Sat., noon-5 p.m. Through Jan. 5: large scale ceramic sculptures by Debra Giller and Lisa Osborn.

LITTLE GUNPOWDER FALLS *is part of an exhibit of paintings by Kelly Fitzpatrick on view at the Middle East through December 31.*

GROVE HALL BRANCH LIBRARY (617-427-3337), 5 Crawford St., Roxbury. Mon.-Wed., 10 a.m.-6 p.m.; Thurs., noon-8 p.m.; Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-2 p.m. Through Dec. 31: "The Art of Larry Azim."

HALLSPACE (617-989-9985), 31 Norfolk Ave., Boston. Fri.-Sat., noon-5 p.m. Through Jan. 5: "Line * Point * Limit," sculptural forms and related paintings by Linda Price Sneddon.

MEDIA GALLERY (617-442-9225), 31 Norfolk Ave., Boston. Call for hours. Now on view: "Works of an Eastern Nature," works by Shannon Goff, Bruce Shamia, Greg Mencoff, David Bryce, Lana Caplan, and Kenn Gray.

MOBIUS (617-542-7416), 354 Congress St., Boston. Wed.-Sat., noon-5 p.m. Through Dec. 22: "Fish Babel Part Four: The Mystic River Cries for Redemption," installation by Susan Berstler and Lee Mandess.

WEST ROXBURY BRANCH LIBRARY (617-325-3147), 1961 Centre St., West Roxbury. Mon., Thurs., noon-8 p.m.; Tues.-Wed., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through Dec.: "L'Arte: Emerging Artists from Our Neighborhood."

CAMBRIDGE/ SOMERVILLE/ WATERTOWN

BRICKBOTTOM GALLERY (617-776-3410), 1 Fitchburg St., Somerville. Thurs.-Sat., noon-5 p.m. Through Dec. 22: "This is a Test: A Teen Response to Standardized Testing."

CAMBRIDGE ART ASSOCIATION Kathryn Schultz Gallery (617-876-0246), 25 Lowell St., Cambridge. Tues.-Sat., 11 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 20: "Wonders on Wood," CAA holiday group show.

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9 a.m.-5:30 p.m. Through Jan. 18: "Russian Resurgence," oil pastels by Nicholas and Katherine Shapleyko. Reception Dec. 13, 7-9 p.m.

CAMBRIDGE PUBLIC LIBRARY (617-492-7794), 449 Broadway, Cambridge. Mon.-Fri., 9 a.m.-9 p.m.; Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 31: "Personal Touch: Familiar Faces, New Places."

MIDDLE EAST (617-864-EAST), 472 Mass. Ave., Cambridge. Call for hours. Through Dec. 30: "Monument," oil paintings by Kelly Fitzpatrick; paintings by Heidy Chaung. Reception Dec. 14, 6-9 p.m.

MOBILIA GALLERY (617-876-2109), 358 Huron Ave., Cambridge. Mon.-Fri., 11 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Jan. 15: "Three Masters," ceramic works by Jack Earl and Richard Shaw and paintings by Roy DeForest; "Jennifer Trask: New Work." Reception Dec. 13, 5:30-7:30 p.m.

OUT OF THE BLUE GALLERY (617-354-5287), 168 Brookline St., Cambridge. Wed.-Sun., noon-5 p.m. Through Dec. 31: "Local Artists Arts and Crafts Holiday Show." Reception Dec. 16, noon-5 p.m.

1369 COFFEEHOUSE CENTRAL SQUARE (617-576-4600), 757 Mass. Ave., Cambridge. Daily, 8 a.m.-10 p.m. Through Dec. 31: teapots by Cary Joseph. Reception Dec. 16, 7-9 p.m.

1369 COFFEEHOUSE INMAN SQUARE (617-576-1369), 1369 Cambridge St., Cambridge. Call for hours. Through Dec. 31: works by Kent Swift.

UNIVERSITY PLACE GALLERY (617-876-0246), 124 Mt. Auburn St., Cambridge. Mon.-Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-1 p.m. Through Jan. 7: "Beneath the Surface of Time: Lyn Markey, Robin Masi, and Brenda Steinberg."

BROOKLINE/ NEWTON

BOSTON SCULPTORS AT CHAPEL GALLERY (617-244-4038), 60 Highland St., West Newton. Wed.-Sun., 1-5:30 p.m. Through Dec. 16: "Maggie Stark: Accidental Vision."

BROOKLINE ARTS CENTER (617-566-5715), 86 Monmouth St., Brookline. Thurs., noon-9 p.m.; Fri.-Sun., noon-6 p.m. Through Dec. 16: "27th Annual Crafts Showcase."

NEW ART CENTER (617-964-3424), 61 Washington Park, Newtonville. Mon.-Fri., 9 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 16: "Icons + Altars"; "Sacred Places and Guardian Faces."

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton Centre. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through Dec. 30: "Sylvia Brodsky: Recent Paintings."

PERRIN GALLERY (617-277-4357), 320A Harvard St., Brookline. Mon.-Fri., 10 a.m.-6 p.m.; Sat., 10 a.m.-5 p.m. Through Jan. 12: "Hope: Year End Group Show."

VISUAL GALLERY (617-559-0020), 12 Pelham St., Newton. Call for hours. Now on display: new drawings and paintings by Josh Cardoso.

SUBURBS: SOUTH

DAILY GRIND COFFEEHOUSE (508-279-9052), 23 Central Sq., Bridgewater. Call for hours. Through Dec. 31: "The Culture of Peace: An Exibiti of Art and Poems."

GALLERY X (508-992-2675), 169 William St., New Bedford. Wed.-Sun., 11 a.m.-3 p.m. Through Dec. 31: "12th Annual X-mas Show."

SOUTH SHORE ART CENTER (781-383-2787), 119 Ripley Rd., Cohasset. Mon.-Sat., 10 a.m.-4 p.m.; Sun., noon-4 p.m. Through Jan. 5: "Planes Trains & Automobiles."

SUBURBS: NORTH

ACACIA GALLERY (978-283-7200), 33 Main St., Gloucester. Wed.-Sun., 11 a.m.-5 p.m. Through Dec. 30: paintings by Juni Van Dyke, Brian Zink, and Charlotte Andry Gibbs.

BRUSH ART GALLERY (978-459-7819), 256 Market St., Lowell. Tues.-Sat., 11 a.m.-5 p.m.; Sun., noon to 4 p.m. Through Jan. 3: "Places of the Heart: A Survey of Paintings of Carol Boileau."

GALLERY OF MODERN ART (781-631-3204), 154 Washington St., Marblehead. Fri., Sun.-Mon., noon-5 p.m.; Sat., noon-6 p.m. Now on view: "Connections: Past, Present and Future," works by Bernd Haussmann and Suzanne Ulrich.

IMAGINE STUDIOS (978-834-0367), 29 Main St., Amesbury. Thurs.-Fri., 4-7 p.m.; Sat., 2-5 p.m. Through Jan. 18: "Glass Odyssey," stained glass windows, sculpture, stepping stone, wall hangings, jewelry, and ornaments by Barbara Burke, Joe Barberio, Paul Prue, Rob Blount, and Charlotte Sorsen.

MINGO GALLERY (978-927-5964), 252 Cabot St., Beverly. Tues.-Sat., 10 a.m.-5 p.m. Through Jan. 4: works by Christine Paul and Rick Gerber.

RIVER GALLERY (978-356-1559), 4 Market St., Ipswich. Wed.-Sat., 10 a.m.-7 p.m.; Sun., 10 a.m.-5 p.m. Through Jan. 12: "Holiday Fine Art & Craft Show."

SPACE@16 GALLERY (781-322-6851), 16 Princeton Rd., Malden. Call for times. Through Dec. 15: "IDENTItea," paintings, mixed media, and installation works by Wes Kalloch, Tie Li, Elise Mannella, Lauren O'Neil, Yosh Sanbonmatsu, Sand T, and Lawrence Wong.

SUBURBS: WEST

ARLINGTON CENTER FOR THE ARTS Gibbs Gallery (781-648-6220), 41 Foster St., Arlington. Mon.-Fri., 9 a.m.-6 p.m. Through Jan. 11: "Winter Wonderland: The Frosty World of Snowdomes." Reception Dec. 14, 6-8 p.m.

CENTER FOR THE ARTS IN NATICK (508-647-0179), 31 Main St., Natick. Mon.-Sat., noon-6 p.m.; Sun., noon-2 p.m. Through Dec. 31: "Montuno: Cuban Call and Response," photographs by Linda Hirsch, Ilene Perlman, and Melanie Stetson Freeman, plus pastel paintings by Roz Grunmann.

CLARK GALLERY (781-259-8303), Mall at Lincoln Station, 145 Lincoln Rd., Lincoln. Tues.-Sat., 10 a.m.-5 p.m. Through Dec. 20: "25th Annual Salon Show."

CAPE COD

CATAUMET ART CENTER (508-563-5424), 75 Scraggy Neck Rd., Cataumet Village, Bourne. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 31: "The December Store: Fine Arts and Fine Crafts by Cape Cod Artists."

PROVINCETOWN ART ASSOCIATION AND MUSEUM (508-487-1750), 460 Commercial St., Provincetown. Sat.-Sun., noon-4 p.m. Suggested donation $5, $2 for seniors. Through Jan. 6: "Visual Arts Fellows from the Fine Arts Work Center Exhibition."

ROBYN WATSON GALLERY (508-487-3511), 432 Commercial St., Provincetown. Daily, 11 a.m.-11 p.m. Now on view: "Standing On the Shoulders of Giants: Artists from the Outer Cape's Past."

museums

ARMENIAN LIBRARY AND MUSEUM OF AMERICA (617-926-2562), 65 Main St., Watertown. Admission $2, free for children. Fri., Sun., Tues., 1-5 p.m.; Tues., 7-9 p.m. Ongoing: "The Armenian Genocide: In Memoriam"; "The Metal Art of Anatoli Avetian"; "Armenian Contemporary Art"; "Forgotten Heroes: The Armenian Legion and the Great War."

ART COMPLEX MUSEUM (781-934-6634), 189 Alden St., Duxbury. Wed.-Sun., 1-4 p.m. Free. Permanent collection features Shaker furniture, prints, American paintings, and Japanese art. Through Jan. 20: "Imagination Highway," drawings by Caldecott Award-winning artists, and "Imagination Highway II," works by Donna Green, Brian Lies, and Laura Robinson.

BOSTON BEER MUSEUM AND VISITORS' CENTER (617-522-9080), 30 Germania St., Jamaica Plain. Tours Thurs.-Fri. at 2 p.m.; Sat. at noon, 1, and 2 p.m. Admission $2. View two centuries of beer memorabilia and learn about the brewing process.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Art and Architecture tours offered Mon., 2:30 p.m.; Tues., Thurs., 6 p.m.; Fri.-Sat., 11 a.m.; Sun., 2 p.m.
— Deferrari Hall (ext. 2336). Through Dec. 27: "Fifty Years of Service to Girls."

BOSTON TEA PARTY MUSEUM (617-338-1773), Congress St. Bridge, Boston. Daily, 9 a.m.-6 p.m. Admission $8, $7 for students, $4 for children. A floating exhibit featuring a full-scale working replica of one of the ships involved in the infamous Boston Tea Party, the movie "Paul Revere Remembers," and continuous group-participation reenactments.

CAPE COD MUSEUM OF NATURAL HISTORY (800-896-3867), 869 Rte. 6A, Brewster. Mon.-Sat., 9:30 a.m.-4:30 p.m.; Sun., 11 a.m.-4:30 p.m. Admission $4, $2 for children. The Museum runs programs, walks, classes, and field schools on its three nature trails through woodlands, salt marsh, unspoiled beach, and Cape Cod's largest herring run. Indoor exhibits represent the Cape's native surroundings, from reptiles and insects to shells, minerals, and fossils, and include both the Clarence Hay Library for natural history information and an on-site archaeology lab. Ongoing: "Secrets in the Sand: Solving the Mystery of Wing Island."

CAPE MUSEUM OF FINE ARTS (508-385-4477), Cape Playhouse, Rte. 6A, Dennis Village. Mon.-Wed., Fri.-Sat., 10 a.m.-5 p.m.; Thurs. 10 a.m.-7:30 p.m.; Sun., 1-5 p.m. Admission $5; free for ages 16 and under and on Sat. before 1 p.m. The permanent collection features works by Ross Moffatt, Arthur Diehl, William Paxton, Arnold Geissbuhler, Oliver Newberry Chaffee, and Sig Purwin.

CHILDREN'S MUSEUM (617-426-6500), 300 Congress St., Boston. Daily, 10 a.m.-5 p.m.; Fri. until 9 p.m. Admission $7, $6 for children over two and seniors, $2 for one year-olds. Admission $1 on Fri. from 5 to 9 p.m. Free parent-child activities include "ZOOMSci challenge" from 3-5 p.m. on Fri. and 2-4 p.m., Sat.-Sun.,"Come Sing and Dance" at 11 a.m. on Wed. and Fri., "Explore and Discover Together" at 2 p.m. on Wed., and "New Balance Climb," ongoing. Current exhibits include: "AIRplay: The Wonders of Wind & the Inflatable Art of Jon Goldman," "Boats Afloat," featuring an 800-gallon Channel tank; "Arthur's World"; characters and settings from the PBS series, "Japanese House," a two-story house from Kyoto; "Bubbles," and "Construction Zone!," a kid-sized indoor Big Dig-inspired construction site.

COMMONWEALTH MUSEUM (617-727-9268), 220 Morrissey Blvd., Columbia Point, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-3 p.m. Free admission. Ongoing: "Toward a Better Life: Massachusetts Workers and Their Unions."

DECORDOVA MUSEUM (617-781-259-8355), 51 Sandy Pond Rd., Lincoln. Tues.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors, students, and children. Through Dec. 31: "Eight Annual Artists' Market." Through Jan. 6: "Terrors and Wonders: Monsters in Contemporary Art" and "What's Under the Bed? Monsters in Children's Book Illustration." Through June 9: "Wendy Ross: A Garden of Unearthly Delights." Ongoing: "Landscapes Seen and Imagined: Sense of Place"; "Welcome to the House of Art: An Installation by Todd McKie."
— The 35-acre Sculpture Park is open daily 8 a.m.-10 p.m. Free. Recent additions include Roberly Bell's "Garden Project," David Berry's "Sphere IV," Chakaia Booker's "Dialogue with Myself," Elliott Offner's "Figure from the Sea," and Leslie Wilcox's "Sentry Stand."

DREAMS OF FREEDOM (617-695-9990), One Milk St., Boston. Daily, 10 a.m.-6 p.m. Admission $7.50, $6.50 for students and seniors, $3.50 for youth 6-16. Multi-media exhibition sub-titled "A Virtual Passport Through Time," featuring "Hub of the Universe," "Voyages," "Passing Through Customs," and "The Immigrant Experience."
— Chiu Gallery (617-338-6022, ext. 187). Through Feb. 17: "A China Town Banquet."

FRANKLIN PARK ZOO (617-541-5486), 1 Franklin Park Rd., Boston. Mon.-Fri. 10 a.m.-5 p.m.; Sat. Sun. 10 a.m.-6 p.m. Admission $7, $6 for seniors, $4 for ages 2-15. Home to over 150 species of mostly endangered or threatened animals including snow leopards, "African Tropical Forest," "Giraffe Savannah," and "Bongo Congo" featuring bongo antelope, zebras, ostrich, ibex, aoudad sheep and vultures. Ongoing: "Farmyard Exhibit."

FULLER MUSEUM OF ART (508-588-6000), 455 Oak St., Brockton. Tues.-Sun., noon-5 p.m. Admission $5, $3 for seniors and students, free for children under 18. Permanent collection features over 4,000 pieces of 19th and 20th century American art and crafts. Dec. 15-Feb. 24: "Painting Zero Degrees"; "Filipe Miguel: On a Mission to Find the Truth Fairy." Reception Dec. 15, 2-5 p.m. Through March 24: "John McNamara."

GIBSON HOUSE MUSEUM (617-267-6338), 137 Beacon St., Boston. Call for hours. Built in 1859 and preserved as a legacy of the Victorian era, the Museum is open for tours Wed.-Sun at 1, 2, and 3 p.m. Through Dec. 30: "Seasonal Decorations."

HARRISON GRAY OTIS HOUSE (617-227-3956), 141 Cambridge St., Boston. Wed.-Sun., 11 a.m.-5 p.m. Admission $4, $3.50 for seniors, $2 for children. Designed by Charles Bulfinch in 1796 and restored in the 1970's, the grand mansion provides insight into the social, business, and family life of the American elite in the New Republic. Guided Tours of the house are Wed.-Sun., 11 a.m.-4 p.m. on the hour (all visitation is guided).

HOUSE OF THE SEVEN GABLES (978-744-0991), 54 Turner St., Salem. Daily, 10 a.m.-5 p.m. Admission $8, $6 for ages 6-17, free for ages 5 and under. The House of the Seven Gables, the inspiration for Nathaniel Hawthorne's novel, is the oldest 17th-century mansion remaining in New England. Furnishings include furniture and artifacts spanning three centuries, including Hawthorne memorabilia. The grounds also contain Hawthorne's birthplace, a 19th-century counting house, period gardens, and a visitor center with interactive video, orientation programs, and garden cafe. Currently on view: "Digging Up the Past: 330 Years of Salem's History at the House of the Seven Gables"; "Images of the Seven Gables: Paintings, Prints, and Photographs of Salem's Most Illuminated Home."

INSTITUTE OF CONTEMPORARY ART (617-266-5152), 955 Boylston St., Boston. Wed., Fri., noon-5 p.m.; Thurs., noon-9 p.m.; Sat.-Sun., 11 a.m.-5 p.m. Admission $6, $4 for seniors and students, free for children, free after 5 p.m. on

Thurs. Established in 1936 as the first non-collecting contemporary art institution in the U.S. Through Dec. 31: "Ellen Gallagher: Watery Ecstatic."

ISABELLA STEWART GARDNER MUSEUM (617-566-1401), 280 The Fenway, Boston. Tues.-Sun. 11 a.m.-5 p.m. Admission $10 ($11 on Sat.-Sun.), $7 for seniors, $5 for students with ID, free for ages 18 and under. The museum, built in the style of a 15th-century Venetian palace, houses more than 2500 art objects, with emphasis on Italian Renaissance and 17th-century Dutch works. Among the highlights are works by Rembrandt, Botticelli, Raphael, Titian, and Whistler. Guided tours given Fridays at 2:30 p.m. Through Jan. 1: "Presence," photosynthetic works by Heather Ackroyd and Daniel Harvey. Through Jan. 6: "Isabella Stewart Gardner's Holiday Table."

JACKSON HOMESTEAD (617-552-7238), 527 Washington St., Newton. Mon.-Thurs., noon-5 p.m. Admission $2, $1 for children and seniors. Home of abolitionist William Jackson, includes exhibitions on Newton and regional history highlighting the community as an early railroad hub and the home itself as a stop on the Underground Railroad. Children's gallery features hands-on exhibits. Ongoing: "Building and Living in 20th Century Newton"; "What Makes Community: Sense of Place in Chestnut Hill, Oak Hill & Thompsonville"; "The Jacksons' Contribution to Newton"; "Children's Gallery & Abolition Room"; "Dolls from Around the World."

JOHN F. KENNEDY LIBRARY AND MUSEUM (617-929-4500), Morrissey Blvd., Columbia Point, Boston. Daily, 9 a.m.-5 p.m. Admission $8, $6 for students and seniors, $4 for ages 13-17, free for ages 12 and under. Exhibitions portraying the life, leadership, and legacy of President Kennedy through memorabilia, video presentations, and settings. Ongoing: "Attorney General Robert F. Kennedy"; "Jacqueline Bouvier Kennedy: First Lady"; "John Glenn and the Space Race"; "The Cuban Missile Crisis"; "The Nixon v. Kennedy Presidential Race"; "The Struggle for Civil Rights"; "Mrs. Kennedy's Tour of the White House"; "The Kennedy Family;" "Jacqueline Kennedy Travels Abroad."

— Special exhibits (617-695-2JFK). Tickets $15, $13 for students and seniors, $8 for children 13-17; Hours for this exhibition are Tues.-Sun., 9 a.m.-5 p.m.; Mon. 9 a.m.-9 p.m. Through Feb. 28: "Jacqueline Kennedy: The White House Years."

LONGYEAR MUSEUM (617-277-8943), 120 Seaver St., Brookline. Tues.-Sat., 10 a.m.-4:15 p.m.; Sun., 1-4:15 p.m. Admission $3. Museum exhibits explore the life of Christian Science founder Mary Baker Eddy through artifacts, manuscripts, books, and the biographical history of early workers in the Christian Science Church circa 1910. Located on 8 acres including flower gardens, a fountain, pool, and statues. The Museum also maintains three Massachusetts houses in which Eddy lived, at 23 Paradise Road, Swampscott (599-1853), open Mon.-Sat., 10 a.m.-5 p.m.; Sun., 2-5 p.m.; 277 Main St., Amesbury (277-8943), hours by appointment; and 133 Central St., Stoughton (277-8943), hours by appointment. The houses are open May 1 through Oct. 31, and admission is $2, $1 for students.

LORING-GREENOUGH HOUSE (617-524-3158), 12 South St., Jamaica Plain. Open for tours Sat., noon-3 p.m. Donation $3, $1 for children. A pre-Revolutionary house on the National Register of Historic Places decorated in period furnishings, costumes, and objets d'art.

LYNN MUSEUM (781-592-2465) 125 Green St., Lynn. Mon.-Sat., 1-4 p.m. Admission $4, $1 for children. Through Dec. 29: "May Useful Arts Employ My Youth: Lynn Samplers and the Education of Young Women, 1750-1910."

MASSACHUSETTS MUSEUM OF CONTEMPORARY ART (413-664-4481), 87 Marshall St., North Adams. Tues.-Sun., 10 a.m.-4 p.m. Admission $6, $4 for seniors and students, $2 for ages 6-16; free for ages 5 and under. Current exhibitions: "Game Show"; "Tim Hawkinson: Uberorgan"; "Oyvind Fahlstrom"; "Ron Kuivilla: Visitations"; Mona Hatoum: Domestic Disturbance"; "Natalie Jeremijenko: Tree Logic."

MUSEUM OF AFRO AMERICAN HISTORY (617-742-1854), 46 Joy St., Boston. Mon.-Sat., 10 a.m.-4 p.m. Collection includes documents, artifacts, and art works pertaining to the African American experience in New England. Includes the African Meeting House, the oldest standing black church in America; and the Abeil Smith School, Boston's first public school for Black children and an early home of the Abolitionist movement.

MUSEUM OF FINE ARTS (617-267-9300), 465 Huntington Ave., Boston. Mon.-Tues., 10 a.m.-4:45 p.m.; Wed.-Fri., 10 a.m.-9:45 p.m.; West Wing only open Thurs.-Fri. until 9:45 p.m.; Sat.-Sun., 10 a.m.-5:45 p.m. Admission $14, $12 for seniors and students, free for ages 17 and under except for school days when admission is $5 before 3 p.m. Voluntary contribution after 4 p.m. on Wed. Ticket allows free repeat visit within 30 days. **Mon.-Fri.:** introductory walks through all collections begin at 10:30 a.m. and 3 p.m.; "European Paintings and Decorative Arts Walks" begin at 11:30 a.m.; "American Painting and Decorative Arts Walks" begin at 12:30 p.m.; "Art of the Ancient World (Classical and Egyptian) Walks" begin at 1 p.m.; "Art of Asia Walks" begin at 2 p.m; introductory walk is also offered **Wed.** at 6:15 p.m.

— Permanent Gallery Installations: "Late Gothic Gallery," featuring a restored 15th-century stained glass window from Hampton Court, 14th- and 15th-century stone, alabaster, and polychrome wood sculptures from France and the Netherlands; "Mummy Mask Gallery," a newly renovated Egyptian gallery, features primitive masks dating from as far back as 2500 B.C.; "European Decorative Arts from 1950 to the Present"; "John Singer Sargent: Studies for MFA and Boston Public Library Murals."

— Exhibitions: Through Jan. 6, 2001: "The Look: Images of Glamour and Style, Photographys by Horst and Hoyningen-Huene." Reserved tickets for this exhibit are $17, $15 for seniors and students 18 or older, $6 for children 7 to 17, free for kids 6 and under. Through Jan. 21: "Poetry of the Loom: Persian Textiles in the MFA"; "Sophie Ristelhueber: Details of the World." Through March 10: "Netsuke" Fantasy and Reality in Japanese Miniature Sculpture." Through March 24: "The Modern Woodcut." Ongoing: "Contemporary American Glass"; "The Alan and Simone Hartman Collection of English Silver 1680-1760: The Huguenot Legacy"; "Vietnamese Ceramics"; "The Art of Africa, Oceania, and the Ancient Americas"; "New Egyptian Funerary Arts and Ancient Near East Galleries"; "Renault's Automedon"; "American Traditions: Art of the People"; "Face to Face with the Builder of the Great Pyramid."

— Gallery lectures are free with museum admission. **Thurs.**, at 11 a.m., "Sophie Ristelhueber: Details of the World," presented by Cheryl Brutvan. **Sat.**, at noon, "Boston in the Age of Revolution," presented by Heather Cotter. **Sun.**, at 2 p.m., "The Afterlife: Images of Nature in Egyptian Tomb Reliefs," presented by Maia Brandt. **Wed.**, at 7 p.m., "Representations of Greco-Roman Women," presented by Jennifer Ledig Heuser. **Following Thurs.**, at 11 a.m., "Early French Guitar," presented by Olav Chris Henriksen.

MUSEUM OF OUR NATIONAL HERITAGE (781-861-6559), 33 Marrett Rd., Lexington. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Free admission. Ongoing: "Lexington Alarm'd," an introduction to Colonial Lexington exploring the town's connection to the Revolutionary War; "Initiating America: Three Centuries of Lodge Life."; "The Enchanted Clocks of George McFadden"; "Made in Massachusetts." Dec. 15-16: "National Model Railroad Association Model Railroad and Train Display." Through Feb. 4: "Food is Ammunition: World War I Food Posters." Through March 3: "From Dairy to Doorstep: Milk Delivery in New England, 1850-1950." Through Aug. 25: "The Banjo: The People and the Sounds of America's Folk Instrument."

MUSEUM OF SCIENCE (617-723-2500), Science Park, Boston. Sat.-Thurs., 9 a.m.-5 p.m.; Fri., 9 a.m.-9 p.m. Admission $11, $8 for seniors and ages 3-11. The Museum features the Theater of Electricity (with indoor thunder-and-lightning shows daily at noon and 2 p.m. and on Fri. at 7 p.m.) and more than 600 hands-on exhibits. Through Jan. 1: "Engineer it!"; "KNEXTECH." Ongoing: "Why Robot?"; "Journey into Amazing Caves"; "Galileo's Odyssey"; "Natural Mysteries"; "Cahners ComputerPlace"; "The Virtual Fish Tank"; "The Light House: Beaming, Bouncing, and Bending Light"; "Messages"; "Science in the Park: Playing with Forces and Motion"; "Human Body Connection."

— Admission to Omni, laser, and planetarium shows is $7.50, $5.50 for ages 3-11 and seniors. Now screening: "Skyfire: Wonders of the Atmosphere" Planetarium show. "Laser Holiday Magic," "Laser Electrolyte," Thurs., 8. Fri.-Sun., 5:30. "Laser Floyd *Dark Side of the Moon*," Fri.-Sat., 10:30 p.m. "Laser POP ROX," Fri.-Sun., 5:30 p.m.; "Laser Radiohead," Thurs.-Sat., 9:15 p.m.; "Laser Metallica," Fri.-Sat., following Thurs., 8 p.m. "Laser Aerosmith," Sun., 8 p.m. "Laser Zeppelin," Sun., 9:15. Ongoing: "Friday Night Stargazing," Fri., 8:30 p.m.; "Galileo's Odyssey" and "Welcome to the Universe," daily.

MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (617-442-8614), 300 Walnut Ave., Roxbury. Tues.-Sun., 1-5 p.m. Ongoing: "Aspelta: A Nubian King's Burial Chamber." Through Jan. 20: "Almost," works by Kibi Schultz and Isa Dean.

MUSEUM OF TRANSPORTATION (617-522-6547), Larz Anderson Park, 15 Newton St., Brookline. Tues.-Sun., 10 a.m.-5 p.m. Admission $5, $3 for seniors, students, and ages 6-16. Exhibits focus on the automobile and its role in American society.

NAISMITH MEMORIAL BASKETBALL HALL OF FAME (413-781-6500), 1150 West Columbus Ave., Springfield. Daily, 10 a.m.-5 p.m. Admission $10, $6 for youth 7 to 14, children free. A 48,000 square foot, three-level museum highlighting all levels of the game, featuring a virtual-reality game, interactive video monitors, a movie theater, hoop shoot-out, and historic memorabilia. Ongoing: "Freedom To Play: The Life & Times of Basketball's African-American Pioneers." Through Dec. 31: "America's Game: Photographs by Brad Richman."

NEW ENGLAND AQUARIUM (617-973-5200), Central Wharf, Boston. Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 9 a.m.-6 p.m. Admission $13, $11 for seniors, $7 for ages 3-11, free for children under 3; through Nov. 18, one child admitted free with each paid adult admission. More than 70 exhibits featuring aquatic animals from Boston Harbor to the Amazon River. Includes the 187,000-gallon giant ocean tank, where visitors can observe coral reef fishes, pick up a horseshoe crab, and observe regularly scheduled shark feedings.

— Ongoing exhibits: "Nyanja! Africa's Inland Sea"; "Rivers of the Americas," including animals from the Amazon and Connecticut Rivers; the ecology-oriented "Boston Harbor: the Place, the Problem, the Plan"; "Storm over Stellwagen," an interactive multimedia aquatic exhibit; "Sea Otters"; "Aquarium Medical Center," a public expansion of the aquarium's veterinary care hospital; "The *Matthew*."

— Daily whale watches cost $26.50, $21 for seniors, $19 for ages 12-18, $16.50 for ages 3-11. Call (617) 973-5281 for reservations.

— Aquarium Harbor Tours depart daily from Central Wharf at 12:30 and 2:30 p.m. Tickets $9, $7 for teens, $6.50 for children.

— "Unforgettable Boston," a 20-minute interactive movie highlighting many of Boston's favorite landmarks, runs continuously Mon.-Fri. from 10 a.m. to 4 p.m. and Sat.-Sun. from 10 a.m. to 5 p.m. Tickets $4, $3 for seniors and ages 3-11; (800) 296-7600.

NORMAN ROCKWELL MUSEUM (413-298-4100), Stockbridge. Mon.-Fri., 11 a.m.-4 p.m.; Sat.-Sun., 10 a.m.-5 p.m. Admission $10, $7 for students, free for ages 18 and under when accompanied by an adult. The Museum houses Rockwell's studio, and the world's largest collection of his paintings. Ongoing: "My Adventures as an Illustrator." Through May 5: "Speak Softly and Carry a Beagle: The Art of Charles Schulz."

OLD NORTH CHURCH (617-523-6676), 193 Salem St., Boston. Daily, 9 a.m.-5 p.m. Tickets $8, $5 for ages 15 and under. Built in 1723, Boston's oldest church continues as an active Episcopal Church with services every Sunday.

OLD SOUTH MEETING HOUSE (617-482-6439), 310 Washington St., Boston. Daily, 10 a.m.-4 p.m. Admission $3, $2.50 for students and seniors, $1 for children. A museum and historic site built in 1729 as a Puritan house of worship, the Meeting House served as the location for meetings of Colonial revolutionaries leading up to the war for independence. Ongoing: "Voices of Protest."

OLD STATE HOUSE (617-720-3290), 206 Washington St., Boston. Daily, 9 a.m.-5 p.m. Admission $3, $2 for students and seniors, $1 for ages 6-18. Ongoing exhibits detail the history of Boston during the Revolution, the history of firefighting, the John Hancock family, inns and taverns, and the Massachusetts Supreme Judicial Court. Also administers a Boston reference library and photographic resource center at 15 State St. Ongoing: "A History of Boston through Fire"; "The Boston Massacre: A Sound and Light Show." Dec. 13: open house, 5-7 p.m.

ORCHARD HOUSE/HOME OF THE ALCOTTS (978-369-4118), 399 Lexington Rd., Concord. Mon.-Fri., 11 a.m.-3 p.m.; Sat., 10 a.m.-4:30 p.m.; Sun., 1-4:30 p.m. Admission $6, $5 for students and seniors, $4 for ages 6-17, free for ages 5 and under. Home of the Alcotts and the site where Louisa May Alcott wrote *Little Women* in 1868. Features personal objects and furnishings that belonged to the Alcott family, the Concord School of Philosophy, and historical programs and exhibitions. The museum offers a variety of guided "living history" tours.

PAUL REVERE HOUSE (617-523-2338), 19 North Sq., Boston. Daily, 9:30 a.m.-5:15 p.m. Admission $2.50, $2 for students and seniors, $1 for children. Restored 17th-century house owned by Revere during the Revolutionary War. Next door is the Pierce/Hichborn House, a Georgian brick building built circa 1711.

PEABODY ESSEX MUSEUM (978-745-9500), East India Square, Liberty & Essex Sts., Salem. Mon.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $10, $8 for seniors and students, free for ages 16 and under. Museum complex on two adjacent city blocks features 30 galleries, art and architecture from America, Asia, and the Pacific, historic house tours, and a research library. Ongoing: "A Work in Progress: The New Museum"; "Three Centuries of Salem Architecture"; "Shorelines." Through March 17: "Indian Market: New Directions in Southwestern Native American Pottery"; "The Master Prints of Edward S. Curtis: Portraits of Native America."

— Liberty Street Building. Tours given at 2 p.m. daily. The museum features a collection of marine paintings and drawineries devoted to porcelains, lacquerware, ivory, furniture, and silver of the China Trade.

— Essex Street Building. Gardens, historic houses dating back to 1684, and a research library. Museum features silver, glass and ceramics, portraits and landscape paintings, and dolls and toys. Permanent exhibitions: "Days of Judgment," an exhibition commemorating the 300th anniversary of the Salem Witch Trials. Guided tours of the John Ward House (1684), the Georgian Crowninshield-Bentley House (1727), and the Federal Gardner-Pingree House (1804).

SOMERVILLE MUSEUM (617-666-9810), 1 Westwood Rd., Somerville. Thurs., 2-7 p.m.; Fri., 2-5 p.m.; Sat., noon-5 p.m. Through Dec. 15: "SAC 2001: Part II," works by Somerville Arts Council Grant winners.

SPORTS MUSEUM OF NEW ENGLAND (978-452-6775), 25 Shattuck St., Lowell. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $3, $2 for seniors and ages 6-17, free for ages 6 and under. A showcase for New England sports history through interactive exhibits, computers, videos, mini-theatres, and memorabilia. Currently on view: "Harry Agganis: Athlete, Scholar, Gentleman"; "Candlepin Bowling"; "A Salute to the 50th Anniversary of the Boston Braves"; "Ted Williams Tribute"; "Women in Sports"; "The Greater Lowell and Merrimack Valley Sports Tradition"; baseball photographs by Bill Chapman.

SPORTS MUSEUM OF NEW ENGLAND AT THE FLEETCENTER (617-624-1234), Causeway St., Boston. Tues.-Sat., 10 a.m.-5 p.m.; Sun., noon-5 p.m. Admission $5, $4 for seniors and ages 6-17, free for ages 6 and under. A showcase for Boston sports history with exhibits dedicated to the Celtics, Bruins, Boston Garden, and the FleetCenter. Currently on view: "Ted Williams: An American Hero."

STONE PARK ZOO (781-438-5100), 149 Pond St., Stoneham. Mon.-Fri. 10 a.m.-5 p.m.; Sat. Sun. 10 a.m.-6 p.m. Admission $8, $5 for seniors, $4 for children. Home to over nine animal exhibits including "Major," a 30-year-old polar bear, a herd of bison, a colony of flamingoes, capybaras (the world's largest rodents), and spider monkeys. Ongoing: "Snowy Owl Creek."

USS CONSTITUTION MUSEUM (617-426-1812), Charlestown Navy Yard, Boston. Daily, 10 a.m.-5 p.m. Free. Ongoing: "Around the World in *Old Ironsides*," chronicling the Constitution's diplomatic mission, and "A Look Below the Waterline: Preserving Old Ironsides" which explores past and current restorations of the boat. Ongoing: "*Old Ironsides* in War and Peace"; "Strengthening Old Ironsides."

WENHAM MUSEUM (978-468-2377), 132 Main St., Wenham. Tues.-Sun., 10 a.m.-4 p.m. Admission $5, $4 for seniors, $3 for children. The museum houses doll and toy collections with period furnishings and costumes from as long ago as the 17th-century. Through Dec. 31: "Sweet Tooth: New England's Fascination with Candy"; "Wheeling Through Wenham." Thorugh May 31: "The Honourable Cordwainer."

WORCESTER ART MUSEUM (508-799-4406), 55 Salisbury St., Worcester. Wed., Fri., Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-8 p.m.; Sat., 10 a.m.-5 p.m. Admission $8, $6 for seniors and students, free for ages 17 and under. Admission free on Sat. from 10 a.m. to noon. The museum includes an extensive collection of Asian art in its Chinese, Japanese, Indian, and Islamic galleries. Korean ceramics from the 5th and 6th centuries are on display. The Marianne E. Gibson Gallery includes works by John Singleton Copley, James Peale, Robert Fulton, and Edward Savage. Dec. 15-March 24: "Staged! Contemporary Photography by Gregory Crewdson, Rosemary Laing, and Sharon Lockhart." Through Jan. 6: "Modernism & Abstraction: Treasures from the Smithsonian American Art Museum." Through Jan. 20: "Dressing Up: Images of Style and Fashion."

photography

ALLSTON BRANCH OF THE BOSTON PUBLIC LIBRARY (617-787-6313), 300 North Harvard St., Allston. Mon., Wed., noon-8 p.m.; Tues., Thurs., 10 a.m.-6 p.m.; Fri.-Sat., 9 a.m.-5 p.m. Through Dec. 28: "From Patagonia to the Pantanal: Tracking the Pulse of Argentina and Brazil," photos by Casandra Clark.

ART INSTITUTE OF BOSTON AT LESLIE UNIVERSITY (617-262-1223), 700 Beacon St., Boston. Mon.-Sat., 9 a.m.-6 p.m.; Sun., noon-5 p.m. Through Jan. 18: "Sun Works: Contemporary Alternative Photography."

BOSTON CITY HALL Scollay Square Gallery (617-635-3245). City Hall Plaza, Boston. Mon.-Fri., 9 a.m.-5 p.m.

— Mayor's Art Gallery. Through Dec. 28: "The Neighborhood," photographs by David Binder.

BOSTON PUBLIC LIBRARY (617-536-5400), Copley Sq., Boston. Mon.-Thurs., 9 a.m.-9 p.m.; Fri.-Sat., 9 a.m.-5 p.m.

— Cheverus Room (ext. 2280). Through Jan. 2: "Voyages (per)Formed," travel albums, scrapbooks, and photographs by Carol Flax, Peter Goin, Abelardo Morell, and Lorie Novak.

BOSTON UNIVERSITY Photographic Resource Center (617-353-0700), 602 Comm. Ave., Boston. Tues.-Sun., noon-5 p.m.; Thurs., noon-8 p.m. Tickets $3; $2 for students and seniors.

— Boston University Art Gallery (617-353-3329), 855 Comm. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Dec. 16: "Esther Bubley: American Photojournalist."

CAMBRIDGE MULTICULTURAL ARTS CENTER (617-577-1400), 41 Second St., Cambridge. Mon.-Fri., 9:30 a.m.-5:30 p.m. Through Jan. 11: "Reconstructing Kosovo," photographs by Glenn Ruga and Frank Ward with text by Barbara Ayott.

THE CHELSEA CITY (617-884-9887), 173 Washington Ave., Chelsea. Mon.-Fri., 7 a.m.-noon; Sat., 9 a.m.-2 p.m. Through Jan. 23: "The Human Factor," portraits by Sylvia Stagg-Giuliano.

CHRISTIAN SCIENCE PUBLISHING SOCIETY (617-450-2316), Mass. and Huntington Aves., Boston. Mon.-Fri., 8 a.m.-7 p.m.; Sat.-Sun., noon-5 p.m. Through Dec. 20: "When Worlds Collide," photographs by *Christian Science Monitor* photographers of Afghanistan, Pakistan, and the United States.

DESIGNS FOR LIVING (617-536-6150), 52 Queensberry St., Boston. Mon.-Tues., Thurs.-Fri., 7 a.m.-6:30 p.m.; Wed., 7 a.m.-noon; Sat., 8 a.m.-6:30 p.m.; Sun., 9 a.m.-6:30 p.m. Through Dec. 31: "In the Raw," plastic camera photographs by Sylvia Stagg-Giuliano.

GALLERY ISO (617-427-4144), 140 Kemble St., Boston. Thurs., 5-9 p.m.; Sat., 11 a.m.-4 p.m. Through Dec. 31: "Rhythms & Rituals/Manmade," international documentary photographs by Don Gurewitz.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through April 7: "Extreme Connoisseurship."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Daily, 10 a.m.-5 p.m. Admission $5, $4 for seniors, $3 for students, free for those under 18. Free admission Sat., 10 a.m.-noon. Tours Tues.-Fri. at 11 a.m. Through Dec. 16: "You Look Beautiful Like That: The Portrait Photographs of Seydou Keita and Malick Sidibe.

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m. Admission $6.50, $5 for students and seniors, $4 for ages 3-13, free for ages 2 and under and Sun. from 9 a.m. to noon. Currently on view: "Bradford Washburn: The Highest Peaks."

— Schlesinger Library (617-495-8647), Radcliffe College, 3 James St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Through Feb. 15: "Women and War: Photographs from the Schlesinger Library Collections."

JAMES JOSEPH SALON (617-776-1472), 168 Newbury St., Boston. Call for hours. Ongoing: "Nightclubbing," black-and-white photographs by Lisa Arielle Allen.

MASS. DEPT. OF ENVIRONMENTAL PROTECTION (617-292-5944), One Winter St., second floor, Boston. Through Dec. 14: "Nature Reflected," photographs by Don Butler and Matthew Zappala.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Flashes of Inspiration: The Work of Doc Edgerton."

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 18: "Painted from Memory: Beverly Barber and Mary Hughes."

NEW ENGLAND SCHOOL OF PHOTOGRAPHY Gallery One (617-437-1868), 537 Comm. Ave., Boston. Daily, 9 a.m.-5 p.m. Through Jan. 4: "Workshop Exhibition." Reception Dec. 13, 7-9 p.m.

NEWTON FREE LIBRARY (617-552-7145), 330 Homer St., Newton Centre. Mon.-Thurs., 9 a.m.-9 p.m.; Fri., 9 a.m.-6 p.m.; Sat., 9 a.m.-5 p.m.; Sun., noon-5 p.m. Through Dec. 30: "Kaleidoscope of Nature," photographs by Maxine Trainor.

PHILLIPS ACADEMY Addison Gallery of American Art (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Through Dec. 30: "Secret Games: Wendy Ewald Collaborative Works with Children, 1969-1999."

SOLSTICE CAFE (617-566-5958), 1625 Tremont St., Boston. Dec. 13-Jan. 13: "Inside Tremont Street," photographs by Suzanne Camarata. Reception Dec. 13, 6-8 p.m.

STEBBINS GALLERY (617-576-0131), 3 Church St., Cambridge. Sat.-Sun., 11 a.m.-5 p.m. Through Dec. 23: "Faces of Afghanistan," photographs by Joseph Flack Weiler.

schools & universities

BOSTON COLLEGE McMullen Museum (617-552-8100), Chestnut Hill. Mon.-Fri., 11 a.m.-3 p.m.; Sun., noon-5 p.m.

— Burns Library (617-552-3282). Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 30: "From the Easter Rising to the Rise of the Irish Republic: Thomas & Kathleen Clarke and Their Era."

— Thomas P. O'Neill, Jr. Library (617-552-4470). Mon.-Sat., 11 a.m.-4 p.m. Ongoing: "'Tip' O'Neill Memorial Exhibit."

BOSTON UNIVERSITY (617-353-3349).

— Mugar Memorial Library (617-353-3736), 771 Comm. Ave. Mon.-Thurs., 8 a.m.-midnight; Fri.-Sat., 8 a.m.-11 p.m.; Sun., 10 a.m.-midnight. Through March 31: "Robert Frost: America's Favorite Poet." Through May: "Tempest Tossed, The Life of Sterling Hayden: Author, Actor, Adventurer."

— Sherman Gallery (617-358-0295), 775 Comm. Ave. Tues.-Fri., 11 a.m.-5 p.m.; Sat.-Sun., 1-5 p.m. Through Dec. 14: "Perry Barton, Painter."

BRANDEIS UNIVERSITY Rose Art Museum (781-736-3434), 415 South St., Waltham. Tues.-Sun., noon-5 p.m., Thurs. until 9 p.m. Free.

— Women's Studies Research Center, Kniznick Main Exhibition Space (781-736-8100). Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 15: "The Intimate Life of Trees: New Collaborations," works by Karen Klein and Marguerite Bouvard.

HARVARD UNIVERSITY and RADCLIFFE COLLEGE, Cambridge.

— Arnold Arboretum of Harvard University (617-524-1718), 125 Arborway, Jamaica Plain. Daily, sunrise-sunset. More than 6500 species of plants in a 265-acre botanical garden designed by Frederick Law Olmsted.

— Busch-Reisinger Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 2 p.m. Features Central and Northern European art, including late medieval, Renaissance, and Baroque sculpture, 16th-century painting, and 18th-century porcelain. Features a collection of 20th-century German works. Through Dec. 15: "Eat Art: Joseph Beuys, Dieter Roth, Sonja Alhauser."

— Carpenter Center for the Visual Arts (617-495-3251), 24 Quincy St. Mon.-Sat., 9 a.m.-11:30 p.m.; Sun., noon-11:30 p.m. Through Dec. 14: "VES Student Show and Sale."

— Fogg Art Museum (617-495-9400), 32 Quincy St. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Tours Tues.-Fri. at 11 a.m. The decorative arts gallery includes 17th- and 18th-century British and American silver, furniture, and porcelain. The Maurice Wertheim Collection features Impressionist and Post-Impressionist works. Through Dec. 31: "Marking Places: Spatial Effects of African Art."

— Houghton Library (617-495-2444), Harvard Yard near Mass. Ave. and Quincy St. Mon.-Fri., 9 a.m.-5 p.m.; Sat., 9 a.m.-1 p.m. Ongoing: "Ucrainica at Harvard: The Ukrainian Research Institute's 25th Anniversary Exhibition."

— Harvard University Museum of Natural History (617-495-3045), 26 Oxford St. Daily, 9 a.m.-5 p.m.; closed Nov. 22. Admission $6.50, $5 for students and seniors, $4 for ages 3-18, free for ages 2 and under. Free on Wed. from 3 to 5 p.m. and Sun. from 9 a.m. to noon. The Mineralogical and Geological Museums feature mineral and ore collections, with displays of gems and meteorites. The Museum of Comparative Zoology covers species from the earliest fossil invertebrates and reptiles to fish and reptiles alive today. Exhibitions also include whale skeletons, the largest turtle shell ever found, the Harvard mastodon, and a 42-foot-long Kronosaurus, the only complete and mounted model of the sea reptile in the country. Extended: "Romancing the Stone: The Many Facets of Tourmalines." Through Sept. 2: "Dodos, Trilobites, and Meteorites…Treasures of Nature and Science at Harvard." Ongoing exhibits include "'Modeling Nature," an exhibit on glass and its use as an artistic and scientific medium; "Birthstones"; a "Great Mammal" hall; and the Romer Hall of Vertebrate Paleontology.

— Peabody Museum of Archaeology and Ethnology (617-496-1027), 11 Divinity Ave. Ongoing: "Change & Continuity in North American Indian Cultures"; "Pacific Islands Art and Artifacts"; "Jui Wasi, Bushmen of the Kalahari, Africa."

— Tozzer Library, 21 Divinity Ave. Ongoing: "The Raven and the Loon: Inuit Prints and Sculptures from the Chauncey C. Nash Collection."

— Arthur M. Sackler Museum (617-495-9400), 485 Broadway. Mon.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Admission $5, $4 for seniors, $3 for students, free for ages 17 and under. Free admission all day Wed. and on Sat. from 10 a.m. to noon. Docent tours Tues.-Fri. at noon. The second and fourth floors feature a permanent collection of works from Oriental, Islamic, Roman, and other ancient cultures. Also features selections from the Stuart Cary Welch collection of Islamic and Later Indian Art. Through Dec. 30: "The Sensuous and the Sublime: Representations of Love in the Arts of the Middle East and Southern Asia." Through Jan. 27: "Richard Neutra's Windshield House." Through June 9: "Tradition and Synthesis" 19th- and 20th-Century Works from East Asia."

— Schlesinger Library (617-495-8647), Radcliffe College, 3 James St., Cambridge. Mon.-Fri., 9 a.m.-5 p.m. Ongoing: "Betty Friedan and the Making of the Feminine Mystique: The American Left, the Cold War, and Modern Feminism"; "Women in Focus," photos from the Schlesinger Library.

— Semitic Museum (617-495-4631), 6 Divinity Ave. Mon.-Fri., 10 a.m.-4 p.m.; Sun., 1-4 p.m. Ongoing: "Nuzi and the Hurrians: Fragments from a Forgotten Past"; "Ancient Cyprus: The Cesnola Collection"; "The Pyramids and the Sphinx: 100 Years of American Archaeology at Giza."

— Widener Library (617-495-2444). Mon.-Fri., 9:30 a.m.-4:30 p.m. Memorial Rotunda open Mon.-Fri., 9:30 a.m.-10:45 a.m., 11:15 a.m.-2:45 p.m., and 3:15-4:30 p.m. Ongoing: "The Incredible Ditch: A Bicentennial Celebration of the Middlesex Canal."

MASSACHUSETTS COLLEGE OF ART (617-232-1555), Boston.

— Student Life Gallery, Kennedy Bldg., 621 Huntington Ave., 2nd fl. Mon.-Fri., 9 a.m.-8 p.m. Ongoing: "Under Pressure."

MASSACHUSETTS INSTITUTE OF TECHNOLOGY, Cambridge.

— MIT Museum (617-253-4444), 265 Mass. Ave. Tues.-Fri., 10 a.m.-5 p.m.; Sat.-Sun., noon-5 p.m. Admission $3. Ongoing: "Mind and Hand: The Making of MIT Scientists and Engineers"; "Robots and Beyond: Exploring Artificial Intelligence at MIT"; "Holography: The Light Fantastic"; "Flashes of Inspiration: The Work of Doc Edgerton"; "Gestural Engineering: The Sculpture of Arthur Ganson"; "Thinkapalooza."

— Compton Gallery (617-253-4444), 77 Mass. Ave. Daily, 9 a.m.-5 p.m. Through Dec. 14: "Incandescent Spirit: Page Hazlegrove."

— Dean's Gallery (617-253-9455), 50 Memorial Dr. Mon.-Fri., 9 a.m.-5 p.m. Through Jan. 18: "Beverly Barber and Mary Hughes: Painted from Memory."

— Hart Nautical Galleries (617-253-5492), 55 Mass. Ave. Daily, 9 a.m.-8 p.m. Ongoing: "Ship Models: The Evolution of Ship Design"; "Deep Frontiers: Ocean Engineering at MIT."

— List Visual Arts Center (617-253-4680), 20 Ames St., Cambridge. Daily, noon-6 p.m. Through Jan. 6: "Yes Yoko Ono."

— Strobe Alley (617-253-4629), 77 Mass. Ave. Call for hours. Ongoing: "Never Stop Learning: The Life and Legacy of Harold Edgerton."

— Wiesner Student Art Gallery (617-253-7019, 84 Mass. Ave. Call for hours. Through Dec. 21: "Lost Songs: Flatbush, The Real New York Experience," multi media works by Vince Carballo.

— Women's Studies Program (617-253-8844), Rm. 14E-316, 77 Mass. Ave. Call for hours. Ongoing: "Women at MIT."

MONTSERRAT COLLEGE OF ART GALLERY (978-922-8222), 23 Essex St., Beverly. Mon.-Thurs., 9 a.m.-7 p.m.; Fri., 9 a.m.-5 p.m.; Sat., noon-4 p.m.

— Alumni Gallery. Mon.-Fri., 9 a.m.-5 p.m.; Sat., noon-4 p.m. Through Dec. 13: "Graphic Design Faculty Exhibition."

MOUNT IDA COLLEGE (617-928-4654), 777 Dedham St., Newton. Tues.-Sun., 1-5 p.m.; Thurs., 6-8 p.m. Through Jan. 13: "An Exhibition in Painting, Sculpture and Photography," works by Chamberlayne School of Design faculty.

NORTHEASTERN UNIVERSITY (617-373-2249), Boston.

— Ryder Hall Atrium, 147 Forsyth St. Daily, 7 a.m.-11 p.m. Ongoing: "Recent Urban Design: Work in Boston."

PHILLIPS ACADEMY Addison Gallery of American Art (978-749-4015), Rte. 28 & Chapel Ave., Andover. Tues.-Sat., 10 a.m.-5 p.m.; Sun., 1-5 p.m. Permanent collection includes works by Winslow Homer, Maud Morgan, Allan Crite, and Justin Kirchoff. Through Dec. 30: "Identity and Intention: Two

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dining out

MIKE MERGEN

DEDHAM DELIGHT: *Odessa proves Ukrainian cuisine can be right at home in the suburbs.*

Odessa

Putting Russian-Ukrainian food on the map

BY ROBERT NADEAU

Odessa is not just another name on the map. Read a little and you'll discover it's the birthplace of Isaac Babel, the early Soviet Maupassant of Jewish gangsters and Leninist Cossacks. It's a southern city, with a raffish Miami aroma of the port and the black market. And it's an ancient city, multicultural with a bad attitude. Odessa is certainly a strange name for a restaurant in Dedham, one of the least distinctive suburbs of Boston, but there it is, plunked in a large bar-restaurant space a few blocks from the Norfolk County Courthouse. At dinnertime it is, in fact, a quiet and tasteful restaurant with a combination of Russian-Ukrainian and continental food that will please many Dedhamites, and anyone else with a good appetite. And though we experienced a Soviet-era service lapse, our servers came frequently to explain and apologize.

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The dining room is a little more formal than the customers, with napkins folded into fleurs-de-lis, real flowers at each table, candles, and framed prints. Wine tends to be served before appetizers, and we took a chance with the 1995 Mukuzani ($30), the only dry Russian red on the list. The theory is that a Russian wine with a name ending in *i* is apt to be Georgian, and thus pretty good. Sure enough, Mukuzani is in Georgia. Made from the saperavi grape, the wine is a rather nice, light red with some astringency and berries in the nose.

The bread is quite good, and that was helpful during the 30-minute wait for appetizers. "Authentic Ukrainian Borscht" ($5) is a bowl of the vegetarian kind of cabbage-onion borscht, garnished with a brilliant stuffed puff pastry of cabbage and shredded carrots. Siberian meat ravioli ($8) are beefy steamed dumplings rather like the momos in Tibetan restaurants, served with sour cream.

Wild-mushroom strudel ($6) is presented like spring rolls in one of those trendy fusion restaurants — two rolled strudels with mushrooms inside and a mushroom sauce outside.

If all this has you thinking gloomy violin music, there are dishes like the bronzed-shrimp-and-scallop skewers ($10), which are served Yucatecan-style with corn-pepper relish and a very spicy green hot sauce. Maybe Odessa and Cancún are sister cities.

One waits longer for entrées, but the Mukuzani helps quite a lot. Tenderloin of beef Stroganoff ($17) is cut small in the classic sour-cream sauce and served over bow-tie pasta, but with a fine julienne of carrots and squash that brings it rather up-to-date. Braised lamb plov ($14) is an even bigger boon for meat-lovers, a large lamb shank overcooked just right in a red-wine sauce and served over four crescent-shaped potato pierogies. The julienned vegetables come with this one too. My only confusion was that I thought "plov" was the same as "pilaf," and expected rice. But I'm not complaining.

Roasted lacquered duck ($17) isn't as crispy as expected, but has plenty of tender and moist duck meat, sweet-and-sour cabbage, and the underlying spätzle — think eggier, kibbled gnocchi — certainly satisfied. Russian pork shashlyk ($14) is a lighter kebab than I expected, with irresistible oven-fried potatoes and a homemade cabbage slaw.

Desserts are quite a treat. The "Tea for Two" ($12) is a pot of real Darjeeling leaf tea, served with a considerable heap of cookies decorated with candied cherry, strawberry, and apricot. The almond tulipe ($6) is an impressively curved, lipped tuile "bowl" filled with ice cream. I found the bittersweet-chocolate-mousse cake ($5) rather dry and essentially mocha. Classic New York cheesecake ($5), the only dessert not made at the restaurant, is well selected: it's the real deal.

The $6.99 lunch buffet is an outstanding deal for the hungry, featuring a Russianized salad bar, two kinds of borscht, numerous meatballs, stuffed cabbage, mashed potatoes, and two kinds of fancy cake.

The service problems seem to be in the kitchen, as our server was helpful and accurate, and an owner also came to talk to us. The kitchen certainly performed well between delays, so the pace may simply be a matter of slow food. ■

The pseudonymous Robert Nadeau has a cookbook, The American Ethnic Cookbook for Students *(Oryx, $32.50), published under his real name, Mark Zanger, available in bookstores and online. Robert Nadeau can be reached at RobtNadeau@aol.com.*

dining guide

The following represent some of Greater Boston's more noteworthy restaurants, some Boston Phoenix *advertisers among them. Most of these listings have been distilled from our full-length reviews. Entrée prices are rounded to the nearest dollar. Restaurant hours, credit-card policy, and liquor information are not included, so be sure to call ahead.*

ILLUSTRATIONS BY SHANNON PALMER

Boston

ALLSTON/BRIGHTON

ATARA, 1418 Comm Ave, Brighton, (617) 566-5670. $12-$21. Atara is the old Uva remixed by its original chef. The new arrangements still feature wine and wine-friendly food, a smidge more expensive and Frencher. With reds, don't miss the veal meatloaf; with whites, the roast halibut. You're going to ask about the "coffee and doughnuts" for dessert. You're going to be talked into it. You're going to be glad. Pretty mod in yellow, so you can be likewise.

CAFÉ BELO, 181 Brighton Ave. (Osco Plaza), Boston, (617) 783-4858. $3-$10, depending on amount. Cafeterias are popular in Brazil, and so are spit-roasted churrascaria meats. This big, plain room has both: a buffet table of meat-'n'-taro Brazilian faves, and a guy slicing fresh roast pork and linguiça onto your plate. It's all $3.85 per pound. Nothing fancy, but the Brazilian expats and Allston college kids here are getting the best deal in the hemisphere.

CAMINO REAL, 48 Harvard Ave. Allston, (617) 254-5088. $5-$18. Don't let its location on the map confuse you: Colombian food is mountain food, not spicy stuff. It's mostly meat-and-potatoes, and most gringos love it at first bite. At Camino Real, don't miss the soups, the tostones (plantain chips), the empanadas, the chicken a la criolla, or the "rice with shrimp." And bring a serious appetite.

GRASSHOPPER, 1 North Beacon St., Allston, (617) 254-8883. $7-$12. Vegan dining reaches new heights of elegance and excellence in this Chinese-Vietnamese restaurant entirely without meat stock, fish sauce, oyster sauce, or shrimp paste. Don't miss vegi-"beef" with Chinese broccoli, the vegetarian dumplings, spicy curry lemongrass anything, or the "house nest" of fresh fried taro with five kinds of fake meat and just as many real vegetables.

JASMINE BISTRO, 412 Market St., Brighton, (617) 789-4676. $12-$24. A little Brighton storefront re-creates the high Continental cuisine of an earlier era in charming surroundings; the globetrotting chef's résumé includes stints in Paris and at Café Budapest, and his tablecloths were made by hand in Baluchistan. The menu rotates creamy, rich classics (stroganoff, tournedos rossini) with more spare Mediterraneana. Nicely priced wine list. Tons of personal attention from the waiters, who are his sons.

BACK BAY

ABE & LOUIE'S, 793 Boylston St., Boston, (617) 536-6300. $17-$30. At last, a truly Bostonian steakhouse, with the New York trimmings but not too much of the New York baloney. Definitely an older crowd than other restaurants under the same ownership (Charley's Eating and Drinking Saloon; Papa Razzi), and not for blue jeans, but awfully good eating if you love beef, and surround it with crabcakes, smothered onions, creamed spinach, and cheesecake or crème brûlée for dessert.

ANAGO, 65 Exeter St. (Lenox Hotel), Boston, (617) 266-6222. $18-$32. An expanded and upmarket version of Cambridge's old Anago Bistro, serving Italian-inspired food that makes up in intensity what it lacks in restraint. The space is high-toned (and high-ceilinged) without being snooty, and the crowd is posh and very lawyerly.

BARCODE, 955 Boylston St., Boston, (617) 421-1818. $16-$24. A stylish Back Bay watering hole with British Colonial atmospherics and a fusiony menu — assuming you can fight your way through the noisy front bar to get a table.

BIBA, 272 Boylston St., Boston, (617) 426-7878. $16-$42. A Boston standard, with a vivid combination of Adam Tihany's bold décor and Lydia Shire's bolder food flavors. Ultra-trendy — fried food, strange foodstuffs, and familiar foods done as never before. Tremendous fun.

BOMBOA, 35 Stanhope St., Boston, (617) 236-6363. $19-$28. Stylish, clubby room with zebra-striped upholstery, a kick-ass fish tank, great rum drinks, and the only menu in Boston to fuse French and Brazilian food. Some of the dishes are playful and delicious, like the ceviche appetizer; others miss the mark a bit. The experimentation is great if you've got the budget for it. A $22 prix fixe deal, offered Sun. through Thurs., lets you pick anything off the menu.

CAFÉ LOUIS, 234 Berkeley St., Boston, (617) 266-4680. $18-$35. This tiny, excellent café at the famously exclusive clothing store Louis Boston has bounced back smartly from the loss of star chef Michael Schlow by totally retooling its menu — what was once precise and French is now wood-grilled and Italian. Swanky antipasto, very nice pasta, mind-bending pizza. Special wine dinners, too.

CLIO, 370A Comm Ave (Eliot Hotel), Boston, (617) 536-7200. $24-$36. Chef Ken Oringer is at the top of his game, with a cuisine of focused flavors and sculptural precision: foie gras, intense seared hanger steak, scallops on a pedestal of salt. The distinguished, leopard-carpeted dining room couldn't be more different from the Eliot Lounge, which used to occupy this space.

GYUHAMA, 827 Boylston St., Boston, (617) 437-0188. $11-$20. Vies with Ginza for the title of best sushi in the city. The tables, the sushi bar, and the traditional screened-off rooms in the back fill up nightly with earnest sushi fans.

THE JEWEL OF NEWBURY, 254 Newbury St., Boston, (617) 536-5523. $18-$26. Along the souk of Newbury Street, a posh if pricey Moroccan restaurant invites you to slow down over couscous, or fresh seafood soups and stews.

KASHMIR, 279 Newbury St., Boston, (617) 536-1695. $15-$25 (lunch, $4-$6; buffet, $9 weekdays, $12 weekends). An Indian restaurant as beautifully decorated and designed as the fancy Thai restaurants. Plenty of wham in the food, too, from the samosas and humble vegetarian curries up to the tandoori rack of lamb, presented with the chops impaled on swords. As the name suggests, the strengths are tandoori (don't miss the nan) and creamy sauces with real cilantro.

SAFFRON, 279A Newbury St., (617) 536-9766. $15-$29. The first contemporary Indian restaurant in Boston has some impressive moments, especially among the appetizers, where Indian flavors weave in and out of trendy nouvelle presentations to create something totally different and amazing. The "potato and duck bemasi," for instance, is a two-layer soup involving liquefied duck. Entrées are a little flatter, but the menu of traditional Indian dishes is special, if a tad pricey. Stylishly decorated. International crowd.

SONSIE, 327 Newbury St., Boston, (617) 351-2500. $9-$30. Wear your Newbury Street clothes, whatever those might be, to a fun, see-and-be-seen restaurant. Appetizers are often among the best things on the eclectic menu. Excellent bartenders who know how to mix a drink. Superior Sunday brunch and weekday early-morning breakfast crowd.

TAPÉO, 266 Newbury St., (617) 267-4799. Tapas $3-$8 (entrées $14-$22). Evocative Spanish décor in this crowded and loud tapas bar–cum–dining room. Tapas and a terrific list of Spanish wines and sherries are the key, although you shouldn't miss the zarzuela (seafood soup), or the orange-flavored flan.

WISTERIA HOUSE, 204 Newbury St., Boston, (617) 536-8866. $7-$16. Apparently a modest Chinese-American room (plus sidewalk tables) along Newbury Street, Wisteria House has a secret life as a taste of home for Taiwanese students and immigrants. For a taste of Taiwan, don't miss the pipa tofu (fried clouds flavored with shrimp), clams, or squid triple delights with basil, or stewed pig's ear — gelatinous but delicious, no kidding.

BEACON HILL

BEACON HILL BISTRO, 19 Charles Street, Boston, Beacon Hill, (617) 723-1133. $15-$20. A real bistro look and feel, but food good enough for a full-tilt restaurant, especially the gnocchi with cèpes and braised vegetables, and the confit of chicken, and we'd steer you to the blackberry tart. Our look at the other customers suggests the upscale Yankee neighborhood more than the hotel guests. With Torch across the street, Beacon Hill again has a dining-out scene.

THE FEDERALIST, 15 Beacon St. (XV Beacon Hotel), Boston, (617) 670-2515. $22-$44. The Federalist has one of the most expensive menus in town, and justifies that with small, perfect, intensely flavored dishes. Seafood and a chocolate banana pudding most impressed us. Despite the jumbled decor of browns and black with a little red, the food demands that you dress like a Federalist, not a Sandinista.

FIGS, 42 Charles St., Boston, (617) 742-3447. $10-$18. Small, busy branch of Todd English's gourmet-pizza mini-chain. See listing under Charlestown.

LALA ROKH, 97 Mount Vernon St., Boston, (617) 720-5511. $13-$17. Exotic, authentic, romantic, and beautiful, Lala Rokh fulfills, surpasses, and deconstructs our fantasies of ancient Persia all at once. Absolutely don't miss the eggplant appetizer and pilaf entrées. Many unique garnishes and subtle flavors do justice to a rare and classic cuisine.

NO. 9 PARK, 9 Park St., Boston, (617) 742-9991. $27-$36. Chef Barbara Lynch grew up in Southie but cooks like a New Yorker. This spare, stylish bistro on the Common showcases her effusive approach to foresty Continental ingredients like chestnuts, fresh pasta, and foie gras. Pricey, but you can sit at the bar and order Belgian beer and a memorable mushroom flatbread pizza.

TORCH, 26 Charles St., Boston, (617) 723-5939. $17-$26. Shiny and a little affected, but really good food carries the day. The early crowd walks in from Beacon Hill, dressed in the look that launched a thousand catalogues, and then the food makes them happy and talkative and loud. You, too.

CHARLESTOWN

FIGS, 67 Main St., Charlestown, (617) 242-2229. $10-$18. From the people who brought you Olives, an extraordinary pizza parlor. Outstanding thin-crust pizzas lavishly topped with fresh ingredients. Try the bianco (topped with fresh arugula and tomatoes). The tiramisu may be the best in town.

OLIVES, 10 City Square, Boston, (617) 242-1999. $15-$29. Fairly expensive, and expect a long wait unless you're a celebrity. But worth every cent and minute. The pan-Mediterranean cuisine here is served with a shot of pure genius, making it one of Boston's best (and most sophisticated) eateries. The dishes — from the classic Olives tart to the "falling chocolate cake" — are so inspired it's hard to believe they're not classics.

CHINATOWN

BIG FISH SEAFOOD, 18-20 Tyler Street, Boston, Chinatown, (617) 423-3288. $5-$16. The latest winner in Chinatown's race to live-tank seafood, Big Fish gets clear, bright flavors from shell-on shrimp, whole steamed sea scallops, clams (or eel) in black bean sauce, lobster with ginger and scallion, spicy salted squid (or soft-shell crab), sautéed pea tendrils (or watercress). Find a sympathetic waiter and go deeper into the all-Chinese menu of cold appetizers and stir-fried eel.

BUDDHA'S DELIGHT, 3 Beach St. (second floor), Boston, (617) 451-2395. $4-$8. Chinese and Vietnamese Buddhist-temple cuisine, strictly vegan (except for condensed milk in some drinks) imitations of your favorite shrimp and pork dishes. I've seen better visual work in this tradition, but it didn't taste as good as the best here: spring rolls, summer rolls, nam vang noodle soup, hot-and-sour soup, moo shi, Lake Tung-ting "shrimp," and anything spicy or with lemongrass. Good coffee.

JUMBO SEAFOOD, 7 Hudson St., Boston, (617) 542-2823. $8-$13 (fresh fish priced per pound). I've been eating in Chinatown and taking notes about it for about 25 years. Jumbo Seafood is one of the best places I've ever eaten there, which means it is one of the best places I have ever eaten. Even the rice is unusually good, but don't miss pea-pod stems and other green vegetables, live-tank steamed seafood, or Hong Kong–style dishes like calamari with spicy salt.

PEARL VILLA, 25-27 Tyler St., Boston, (617) 338-8770. $5-$20. Superb South Chinese and Malaysian food are the attractions in this small but serious restaurant. Don't miss the Malaea Lobak ("spring-roll platter" is a pale description), live-tank lobster and seafood, beautiful vegetables, and something fried. Hot pepper is mostly in the red sauce on the side. Refreshing fruit smoothies and cold soups for dessert.

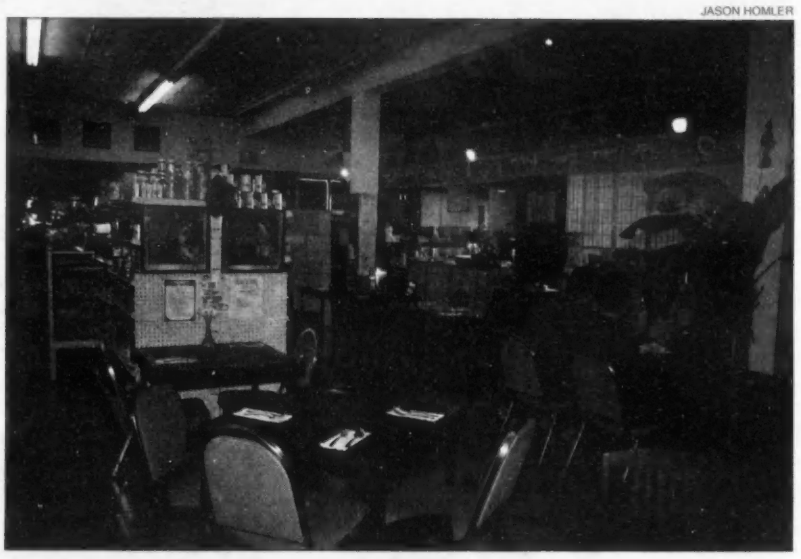
PENANG, 685-681 Washington St., Boston, (617) 451-6372. $5-$17. If you've been hesitating about Malaysian food, hesitate no more. Penang is as much fun as the old Trader Vic's, and has much more interesting food. The sharpest flavors are in the roti canai appetizer, as well as familiar mussels like the Penang popia and chicken satay. Lively entrées are the yam pots (featuring delicious mashed taro root), the "house special" squid or lobster or crabs with a complex sauce, and the fragrant beef rendang.

PHO PASTEUR, 682 Washington St., Boston, (617) 482-7467. $3-$10. Superb specialist in noodle soups, beef or chicken based, with a variety of mix-ins. Also a line of drinks and desserts, and some, like "avocado juice" (actually a luscious milkshake), that are both. Small, homey, clean.

TAIWAN CAFÉ, 34 Oxford St. (Chinatown), Boston, (617) 426-8181. $5-$19. This Chinatown jewel features home-style cooking you don't usually see on the English-language menu, and doesn't make any of the familiar tourist dishes. It's quite friendly to non-Asian customers who know and appreciate the food. Get to know the sautéed eggplant with basil, or some of the best steamed flounder and sautéed snow-pea tendrils ever.

on the cheap

JASON HOMLER



Dok Bua

Store with a secret

From the outside, it looks like nothing more than a basic Asian grocery store, with a couple of small, window-front tables where you might expect to enjoy a beverage or snack.

Inside, though, it's a whole other story. Dok Bua is actually a charming little Thai restaurant tucked inside an Asian market. As you eat, you're surrounded by rows of exotic and colorful cans, boxes, and bags. And the bright, plant-filled room is a comfortable spot for feasting on some fine Thai cuisine. The Poa-Pia-Tod ($3.95), a plate of vegetarian spring rolls filled with cabbage, carrot, and glass noodles, is a tasty way to start a meal, followed by Gang-Pug ($7.95), a large bowl filled with panag or green curry and assorted vegetables (for protein, ask them to throw some tofu into the mix). My carnivore companion recommends starting off with the Sa-Tay ($5.95), a generous portion of grilled sliced pork or chicken served with peanut sauce, and following up with Kai-Pad-Khing ($5.95): chicken with ginger, onion, and scallion, served with a heaping mound of jasmine rice. For an exceptional deal, order the dinner special between 5 and 11 p.m. and choose from one of 10 entrées served with jasmine rice, Tom Yum soup, two vegetarian egg rolls, and two chicken wings — all for $7.95.

Dok Bua also offers salads, including Yum-Pla-Muk ($6.95) — squid mixed with onion, basil, and chili paste in a spicy lime sauce — and noodles, like Pad-Ki-Mow ($5.95) — chicken or beef stir-fried with broad rice noodles, basil, tomato, onion, pepper, chili paste, and egg. Of course you can also order Thai standards like Pad Thai ($5.95), Thai Fried Rice ($5.95), and assorted curries ($7.95–$8.25). For dessert, have a bowl of Thai ice cream ($2.50) or just help yourself to the free Chinese tea that's set out with mismatched little china cups for diners and shoppers.

If you're still hungry, or want to try your hand at this kind of cooking at home, spend some time browsing the aisles after you've eaten. You can leave with a package of sweetened guava with chili ($2.25), crispy taro chips ($3.50), or sweet tamarind ($5.50). You can also pick up an Asian magazine or any of a dozen kinds of noodles. And if you're just in need of basic groceries, Dok Bua sells those, too, and even offers pints of Ben & Jerry's, in case Thai ice cream isn't your fancy.

Dok Bua, located at 411 Harvard Street, in Brookline, is open daily from 11 a.m. to midnight. Call (617) 277-7087.

— Tamara Wieder

COPLEY/PRUDENTIAL

AMBROSIA ON HUNTINGTON, 116 Huntington Ave., Boston, (617) 247-2400. $26-$37. In a dramatic and sophisticated setting, dishes strongly influenced by provincial French cuisine are sparked into the sublime by Asian seasonings. An emphasis on native New England game and seafood, as well as wonderfully imaginative desserts. Lively bar scene as the evening progresses.

WHITE STAR TAVERN, 565 Boylston Street, Boston Back Bay, (617) 536-4477. $14-$19. Some excellent bar food and an emerging dinner menu at what intends to be a neighborhood bar in rather non-neighborhood Copley Square. Don't miss the onion rings, pureed soups, St. Louis ribs, and grilled scallops.

DOWNTOWN/WATERFRONT

THE BARKING CRAB, 88 Sleeper St. (Northern Ave. Bridge), Boston, (617) 426-CRAB. $7-$24. A hearty clam shack — actually a lobster tent gone year-round with a crab name. Warm informality blends simple seafood entrées and the odd yuppie treat into things like the "crab burger." The fun is eating like this with a full view of the downtown skyscrapers. Hearty desserts and local microbrews as well. Familiar, yet new.

THE GOOD LIFE, 28 Kingston St. (Downtown Crossing), Boston, (617) 451-2622. $7-$20. A Runyonesque joint that combines a neighborhood feel with downtown flavor. The food is basic — burgers, Buffalo wings, steak — and the bar harks back to a day when men were men and martinis were all eight ounces. Check out the Central Square location as well.

JER-NE, 12 Avery St. (Ritz-Carlton Boston Common), Boston, (617) 574-7176. $23-$32. Not your grandfather's Ritz, not with ultra-modern and experimental Pacific Rim food in a posh but soulless room. Maybe they'll reopen the old Ritz dining room, with its antique menu, and give diners the clearest choice of food versus atmosphere ever? On the opening menu of this restaurant, you should go for the multi-flavored appetizers like the daily bento box or the cakewalk sampler, skip entrées (unless you must have the steamed lobster with aromatic rice), splurge on a bottle of pricey but highly flavored wine, and linger over desserts such as the Macadamia nut financiere (a poached pear with an all-star crust) or anything creamy.

KINGFISH HALL, Faneuil Hall Marketplace South, (617) 523-8862. $17-$26. Todd English, in the midst of a national expansion, returns to Boston in the elaborately-decorated pomp you'd expect of a returning general. This is a frantic, eclectic, two-story seafood theme park with some fabulous appetizers and excellent fish specials cooked on an outré rotating grill. It all feels a little contrived, but English mostly pulls off his trademark high-wire act.

LEGAL SEA FOODS, 255 State St. (Aquarium), Boston, (617) 742-5300. $12-$46 (lunch $7-$17). This Legal Sea Foods has a dual personality: Aquarium-bound family lunches by day, waterfront bistronians by night. It could even be a wine bar, if you don't mind having the food overwhelm the wine. The raw bar is featured here, and the wood-grilled dishes set the standard for the waterfront.

MARGO BISTRO, 185 State St. (Harborside Inn), Boston, (617) 670-2033. $15-$21. This little restaurant in a little hotel takes all the conservative necessities of a hotel dining room and turns them into very satisfying cuisine — not experimental but very successful and balanced, reviving some nice old flavors like puff pastry under the apple tart. Don't miss the beet and orange salad, a wood-grilled lobster that actually tastes good, and the Margo chocolate cake with pistachio ice cream.

NAKED FISH, 16-18 North St. (opposite Quincy Market), Boston, (617) 742-3333. $13-$20. No one's naked here but the grilled fish, and we'd recommend the fish with sauces and flavorings — the fried coconut calamari, the roasted Chilean sea bass, and the Cuban-style side dishes like black beans and rice, pan-fried plantains, mashed-banana sweet potatoes, and mashed potatoes. What, the potatoes aren't Cuban? Get 'em anyway.

RADIUS, 8 High St., Boston, (617) 426-1234. $26-$37. When hot chef Michael Schlow teamed up with hot manager Chris Myers, the partnership was news in itself. It took them a while to get their new place open, but from day one Radius has been the downtown It Restaurant, with a high-powered clientele and prices to match. Schlow's food is sort of New York French: small, precise, and creative. The semicircular room is a bit underdecorated, and the waiters all wear odd Mao jackets, but the capitalist buzz is palpable.

SEL DE LA TERRE, 255 State St. (Aquarium), Boston, (617) 720-1300. $21. A large and stylish Provençal restaurant owned by Frank McClelland, chef of the ultra-high-end L'Espalier. This is more oriented toward a business crowd; Geoff Gardner's menu is a flexible version of prix fixe (all entrées $21, appetizers $8, desserts $7). The country French flavors don't hit the heights, but their consistency puts a lot of bistros to shame.

THE SULTAN'S KITCHEN, 72 Broad St. (Downtown), Boston, (617) 728-2828. $6-$9. One of only a few Turkish restaurants in the city, and the longest-lived, Özcan Ozah's lunchtime joint still

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feels fresh and novel after almost two decades in business. The atmosphere isn't much — a take-out counter and some upstairs tables — but the skewered meats are electric, and the baba ghanoush is the best we've had in ages. Turkish soda and ayran (yogurt drink) are available for the full-immersion experience.

LES ZYGOMATES, 129 South St., Boston, (617) 542-5108. $13-$24. This bistro with a genuinely French feel has a wine-bar angle (the list of 40-odd wines changes weekly), a jazz angle (nightly live music in one room), and a shamelessly Gallic angle. The menu favors purism over culinary excitement, but the place has a buzz about it nonetheless.

EAST BOSTON

ANGELO & SONS SEAFOOD, 297-299 Chelsea St. (Day Square), East Boston, (617) 567-2500. $7-$18. Just out of sight of the Logan runways, this East Boston seafood joint is the best reason we know to drive through the Callahan Tunnel. The owner spent much of his life as a fisherman, and his love of the catch shines through everywhere. Order the mixed-shellfish plate to start (it's called "seafood aioli"), and whatever's on the specials board.

THE FENWAY

DUNWELL'S STEAK HOUSE, 1271 Boylston St. (Fenway), Boston, (617) 267-8300. $6-$17. A very useful place in the underserved West Fenway, which doubles as the house restaurant of the Howard Johnson's Motel. So there's a children's menu, wraps, pizzas, burgers, and such, as well as good steaks cooked to order and well-chosen seafood.

EL PELÓN, 92 Peterborough St., Boston, (617) 262-9090. $1.50-$4.50. A tiny taqueria in the West Fenway channels the cheap-'n'-fun spirit of West Coast burrito shops, but fuels it with the inventive energy of a chef who's worked in some of the city's high-end bistro kitchens. It's hard to go wrong here, and at $3 to $5 an item, you might as well try it all. Don't miss this.

LINWOOD GRILL & BARBECUE, 81 Kilmarnock St., Boston, (617) 247-8099. $8-$17. Good barbecue and really good Caribbean-accented specials at this funky New Southern joint annexed to a stalwart dive bar. Spoon-soft lamb "riblets" come with sweet-spicy chutney; the "smoked fish of the day" could make a dinner in itself. Excellent fried things. The barstools are topped with tractor seats.

SOPHIA'S, 1270 Boylston St., Boston, (617) 351-7001. $4-$8 (tapas). A big room with drinks and entertainment (this used to be the nightclub Quest) serving Spanish-style tapas from early evening. Since no one in urban Spain dines until almost midnight, we aren't too surprised that the place is pretty empty until about nine, and we aren't too proud to sneak in for baked avocado and shrimp in garlic sauce.

JAMAICA PLAIN

BUKHARA, 701 Centre St., Jamaica Plain, (617) 522-2195. $5-$18. One of the better Indian restaurants south of the Charles, and certainly the prettiest restaurant in underserved Jamaica Plain, Bukhara delights the neighborhood with excellent tandoori breads and meats, a nicely balanced chicken tikka masala, and a new menu of Southern Indian treats — especially Bombay potatoes and the handsome dosas.

CARLITO'S, 806 Huntington Ave., Boston, (617) 730-5522. $6-$10. Not very Mexican, but great bar food, much of it made from scratch, and seriously cheap. Tart cherry chicken wings and the portobello-mushroom platter are tops, although the tamales and enchiladas are good, and the nachos are just like everywhere — only much bigger. A two-napkin meal.

JAKE'S BOSS BBQ, 3492 Washington St., Jamaica Plain, (617) 983-3701. $5-$15. Veteran pitmaster Kenton Jacobs brings Texas smoked barbecue back to the inner city, in a handy location next to Doyle's. Beef brisket and chopped (pork) barbecue best show off the smoker, and don't miss the smoke-enriched collards and cowboy beans.

PERDIX, 597 Centre St., Jamaica Plain, (617) 524-5995. $14-$20. Eight tables, serious food, and it's not especially dark or romantic. Why do we like Perdix? For Tim Partridge's fine hand with seafood specials and grilled meats. For the nifty wine list. For the JP-appropriate informality. For the whole wonderful idea of small, high-quality, modern bistros in the neighborhoods. The perfect third date for a young chef.

WONDER SPICE CAFÉ, 697 Centre St., Jamaica Plain, (617) 522-0200. $8-$12. Although the food is Cambodian, Thai, Japanese, and a little Korean, you want the Cambodian dishes like saiko aing koeung (beef satié), sa-ngao mouan (clear spicy soup), loc lac (beef stir fry), or mango curry de legumes.

KENMORE/BU

AUDUBON CIRCLE, 838 Beacon St., Boston, (617) 421-1910. $7-$13. The second baby from the team behind Cambridge's Miracle of Science is a sleek, no-nonsense, wood-paneled room that produces some of the best grilled food you can get in a bar: moist chicken slices tossed over a salad, an amusing box of Chinese pot-stickers, seared rare tuna steak, a generous cheeseburger with the most flavorful home fries for miles.

BOSTON BEER WORKS, 61 Brookline Ave., Boston, (617) 536-2337. $7-$17 (lunch $5-$10). One of the city's first brewpubs, this lofty, neo-industrial space across from Fenway Park offers a large and changing selection of beers, from cask-conditioned ales to fruit novelties. Since our review, the menu has been spruced up to include eclectic Americana like mako-shark skewers.

ELEPHANT WALK, 900 Beacon St. (Audubon Circle), Boston, (617) 247-1500. $6-$23. Just a great restaurant, doing everything well. The Cambodian food, like somlah machou and amok de fruits de mer, is a whole level up from any other Southeast Asian restaurant in the area. The French food is no longer just for cowards — it's first-class nouvelle cuisine, with gloriously beautiful and delicious desserts.

IL BICO, 468 Comm Ave (Kenmore Square), Boston, (617) 375-0699. $8-$25. On a good night, the food at this subterranean trattoria can make you feel like you're in Italy, with deep flavors and expertly cooked pasta and a kind of fresh, unpretentious approach to almost everything. On a bad night, you wait 20 minutes for soup and your salad isn't dressed. A reader said it best: "consistently inconsistent."

NORTH END

BRICCO, 241 Hanover St., Boston, (617) 248-6800. $17-$29 ("tastings" menu around $4/item). A stylish experiment in clean-tasting grilled Italian food — including a tapas-like "tastings" menu. The dishes don't all reach their potential, but the cooking (pork-and-grape skewers, giant seared gnocchi, dressed smelts) has verve to spare. One of the smoothest-looking rooms in the North End. Great wine list.

DOLCE VITA, 221 Hanover Street, North End, Boston, (617) 720-0422. $12-$26. Wonderful atmosphere promoted by owner Franco Gracefa, a hearty shoulder-grabber who gets involved all over the dining room. The food has been uneven, but we endorse the rolled eggplant appetizer, shrimp "pesto" on fettuccini, the cheap cappuccino, and excellent gelati. More desserts than most Italian restaurants — hence the name — and the cakes, cannoli, and éclairs are rather good.

MARCUCCIO'S, 125 Salem St., Boston, (617) 723-1807. $9-$17. It's like a Newbury Street bistro with better food. Some of the fancy Italian dishes come with highly flavored colorless sauces as weirdly effective as transparent beer; some are just directly tasty. Be sure to have the antipasti (which lean on fresh grilled vegetables), the veal marsala, and seafood with "tomato-water" sauce. Try to get the chocolate pâté with rosewater, too.

MAURIZIO'S, 364 Hanover St., Boston, (617) 367-1123. $15-$24 (lunch, $7-$12). At street level, this is a spare, crowded trattoria with off-white walls; downstairs, it's roomier and feels warmer, with exposed brick and a wine cellar. The menu is strong on bistro-ized versions of Italian standards; more inventive dishes are hit-or-miss.

IL PANINO, 11 Parmenter St., Boston, (617) 720-1336. $7-$18. Traditional Italian seafood and pasta dishes, nicely prepared and served by a staff that oozes charm. A local favorite, as you can tell from the line outside the door.

PREZZA, 24 Fleet St. (North End), Boston, (617) 227-1577. $19-$26. A North End newcomer with something unusual: buzz. Prezza attracts a well-dressed downtown crowd with its sleek bistro feel, 500-bottle wine list, and Anthony Caturano's trans-Mediterranean takes on Italian food. Sculptural desserts — and they're big, like public sculpture.

SAGE, 69 Prince St., Boston, (617) 248-8814. $19-$26. A treasure trove of fine food in a small, understated room. Along with the herb after which the restaurant is named, chef Tony Susi is partial to local ingredients and novel combinations: New England shellfish stew in lemongrass broth, oven-roasted sausage with braised cabbage and soft polenta.

TARANTA, 210 Hanover St., Boston, (617) 720-0052. $18-$27 (lunch, $6-12). Two crowded floors dedicated to the cuisines below the "meridione" across Naples and Sardinia. Chef Mario Nocera (Terramia, Antico Forno) combines high-cuisine elegance and peasant memories into something entirely personal. Go with it, and order the medieval combinations of sweet and sour, seafood and meat — but don't skip the Easter cheesecake for dessert. (No lunch in wintertime.)

SOUTH END

ADDIS RED SEA, 544 Tremont St., Boston, (617) 426-8727. $6-$9. Perhaps Boston's most exotic dining experience, and certainly one of its most rewarding. Spicy Ethiopian stews arrive on huge sourdough pancakes as patrons sit on stools around woven tables. Be sure to start with a warm dip and the cottage cheese with red-pepper powder. Eating without silverware turns out to be easier than you think.

AQUITAINE, 569 Tremont St., Boston, (617) 424-8577. $16-$26. Seth Woods build on the success of Metropolis Café with this new all-French bistro that reminds us how good foie gras and truffles can be. Hanger steak and fries are so deeply flavored with truffle demiglace they seem almost cheap at $22; same for the duck-and-foie-gras ravioli (served only on Mondays). You'll barely recognize the old space of Botolph's on Tremont, now sleek and dark and woody; the crowd is huge and so is the somewhat pricey wine list. Also try the suburban outpost, Aquitaine Bis, in Chestnut Hill.

BETTY'S WOK AND NOODLE DINER, 250 Huntington Ave. (Symphony), Boston, (617) 424-1950. $8-$16. Postmodern permutations of Pan-Asian panoply! Cuban coffee caffeinates crowd! Ratro rice bar really . . . doesn't all fit together. But it's lively, and you can eat pretty well if you like spicy, and if you make sure to get the "cool cukes and weed," the "curried rodeo rings," and no more than three choices off the vegetable bar to be stir-fried with either the Asian Pesto or the Madras Curry sauce.

BOB THE CHEF'S, 604 Columbus Ave., Boston, (617) 536-6204. $8-$12. The same mild-mannered soul food in a newly (and handsomely) bistro-ized space makes this a mellow place for an evening out, often with live jazz. Especially recommended: the "glorified chicken," catfish fingers, crab cakes, and sweet-potato pie.

THE DISH, 253 Shawmut Ave., Boston, (617) 426-7866. $10-$14. Every neighborhood needs a restaurant like this tidy, chic corner bistro. The tables are a little tight, and the food is more modest than what you find on nearby Tremont Street, but then again so are the prices. Think Cajun meat loaf, pork medallions with baked apple, stuffed cubanelle peppers. Think about hanging out at the bar and meeting half of Shawmut Avenue. Just don't think about parking.

FRANKLIN CAFÉ, 278 Shawmut Ave., Boston, (617) 350-0010. $12-$14. A hidden location, a modest sign, and a considerable reputation for simple dishes with a twist of brilliance — and it all works, nightly, for a variety of South Enders and knowing drive-ins. No desserts, which means there's no reason to avoid the "side starch" dishes like garlic mashed potatoes.

HAMERSLEY'S BISTRO, 553 Tremont St., Boston, (617) 423-2700. $23-$34. Casual French-inspired food with a distinctly American and decidedly upscale accent: guests wear ties while the chefs wear baseball caps. Famed for duck confit, wild-mushroom-and-garlic sandwich, and roast chicken with garlic, lemon, and parsley — an olfactory and culinary triumph. One of Boston's best.

LAUREL, 142 Berkeley St., Boston, (617) 424-6711. $10-$25. Physically and culinarily, this is halfway between the innovative South End bistros and luxurious verities of the Ritz/Aujourd'hui/Biba axis.

LE GAMIN CAFÉ, 550 Tremont St., Boston, (617) 654-8969. $7-$11. A cute little creperie decorated with French road signs and photographs of Paris. The sandwiches and crepes are cheap, consistent, and all accompanied by a pile of mesclun with a fine vinaigrette. Try the leek-and-goat-cheese crepe, smoked-salmon salad, and plain lemon-sugar crepe for dessert. Top it off with hot rum punch.

MASA, 439 Tremont St., Boston, (617) 338-8884. $17-$25. The theme here is upscale Mexican food, but this is really more of a snazzy American bistro with a handful of Southwestern gestures, like blue tortilla strips in the caesar salad. Don't miss the wonderful, not-Mexican-at-all roast salmon. We don't understand why an appetizer of three shrimps costs $13 while a muscovy duck entrée is $19, but both of them taste good, and the airy rancho-ish room is a different feel for Boston.

METROPOLIS CAFÉ, 584 Tremont St., Boston, (617) 247-2931. $16-$23. Wow. In a space that was once an ice-cream parlor, a jewel of a bistro serves consistently on-target dishes that take their inspiration from both the French and Italian traditions. Try the elegant salmon pavé, the astonishingly rich risotto special, and any of the desserts.

SOUTH END GALLERIA, 480 Columbus Ave., Boston, (617) 236-5252. $18-$22. The former La Bettola is reborn as a less expensive, very good regional Italian restaurant with a few mod twists on tradition (monkfish osso bucco; delicate polenta gnocchi). Handmade pastas really shine, and the patio in summer is a key South End people-watching spot. The owners also run the more traditional Galleria Italiana in the Theater District.

TREMONT 647, 647 Tremont St., Boston, (617) 266-4600. $15.50-$23 (brunch, $6-$8.50). A well-dressed crowd enjoys beautifully grilled food, clever but not overbearing, in this long and cozy bistro. A duck confit sits atop a sauce of red wine and white raisins; tater tots are infused with truffle oil; the steamed Chilean sea bass comes wrapped in a huge banana leaf. The chef earned his stripes at Cambridge's East Coast Grill, but the feel is pure South End. Also, try the connected Sister Scrit, next door.

TRUC, 560 Tremont St., Boston, (617) 338-8070. $22-$25. A little pricey, but dead-on flavorful versions of French-bistro classics like pork rillettes and trout meunière. A stylish, long South End room with a food-friendly (and very French) wine list.

THEATER DISTRICT

BREW MOON RESTAURANT AND MICROBREWERY, 115 Stuart St. (Transportation Bldg.), Boston, (617) 523-6467. $6-$30. A brewpub, but initially the food was so much better and more interesting than at other brewpubs that we are going to call it a bistro. Pretty good wine list, too, and small plates to go with either beverage. Serious desserts. Of the ales, the darkest and strongest are the best.

FLEMING'S, 217 Stuart St., Boston, (617) 292-0808. $18-$30. A somewhat less expensive steak house with somewhat more wine, by Peter Fleming of P.F. Chang's. Loved the bread, coffee, and chicken, and adored the oversize wineglasses. Hated the noise.

JACOB WIRTH, 31-37 Stuart St., Boston, (617) 338-8586. $10-$17. The recipe for warm potato salad dates from the 19th century, and how many restaurants can claim that? It's good potato salad, too. Also check out the sausage plates, the wienerschnitzel, and the 18 beers on tap at this cavernous relic of 19th-century German conviviality. Sing-alongs on Friday night.

PIGALLE, 75 Charles St. South, Boston, (617) 423-4944. $19-$23. A country French menu, maybe one Michelin star just off the highway. You'll want to dress up a little, although once the food comes out no one will notice anything else. On the opening menu, leek and goat cheese tart, vichyssoise with oysters, cassoulet, poached cod, Calvados apple tart, and fallen chocolate cake bring an Aquitaine-Hammersley's approach against the big guns of Park Square.

PRAVDA 116, 116 Boylston St., Boston, (617) 482-7799. $18-$29. In the space that used to be the Mercury Bar, the team behind Blue Cat Café and Jillian's have built almost a theme restaurant for the international nightclub set: ritzy dining room, a 100-vodka bar, and a full-fledged disco in back. The big surprise is how good the food is.

Cambridge

CENTRAL SQUARE

CAFÉ BARAKA, 80 1/2 Pearl St. (Cambridgeport), Cambridge, (617) 868-3951. $12-$15. If North African food is the most underexplored Mediterranean cuisine in Boston, this tiny, inviting storefront is the corrective. The "Ultimate Vegetable Platter" is essential; also check out the decent skewered entrées and inspired desserts. Fans twirl overhead; the waitstaff is one guy; the chef pops out to chat.

CENTRAL KITCHEN, 567 Mass Ave, Cambridge, (617) 491-5599. $12-$23. It was only a matter of time before Central Square, land of the dive bar and curry joint, got a hip bistro of its own. This one fits well, with a blue-tile bar, a chalkboard list of excellent bar tapas, and an adept menu of Mediterranean-tinged Americana from chef Gary Strack. Also, check out the fine wine list.

CENTRO, 720 Mass Ave (entry via the Good Life), Cambridge, (617) 875-2405. $12-$19. Catching chef Rene Michelena in this 10-table bistro is like seeing the Rolling Stones playing a local club under an alias. It may not last, but while it does, get in (on a weak night) and make sure to have the pasta special (or the garlic gnocchi) and the halibut, and save room for the crème caramel.

LA GROCERIA, 853 Main St. (off Mass Ave, between Kendall and Central), Cambridge, (617) 497-4214. $10-$18 (lunch, $6-$10). A local favorite serving classic Italian fare in a large, upbeat setting.

RANGZEN, 24 Pearl St., Cambridge, (617) 354-8681. $2.50-$10.25. Third Tibetan restaurant in greater Cambridge, and a great argument for this hearty cuisine. The complimentary fried wafers, like no-spice papadums, are fabulous, and so are all the fried appetizers. Rangzen also does well with soups and meaty entrées, but non-Tibetans may want to hike over to Toscanini's for dessert.

SIDNEY'S, University Park Hotel, 20 Sidney St., Cambridge, (617) 494-0011. $13-$23. You're looking for a place to go with your parents near MIT. This spiffy New American dining room is better than your average hotel restaurant, a lot more stylishly decorated, and not forbiddingly expensive. A hanger steak is $15; the lobster is $30. The people next to you all have notebook computers on their table, but you can't blame the management for that.

EAST CAMBRIDGE

B-SIDE LOUNGE, 92 Hampshire St., Cambridge, (617) 354-0766. $10-$14. The new owners shined up this former dive bar just enough to make it feel safe for eating. The surprise is how *good* the eating is: really spiffy versions of home-cookin' favorites like fried chicken and an oyster po' boy sandwich. Plus there are quirky touches, like free hard-boiled eggs at the bar.

DESFINA, 202 Third St., Cambridge, (617) 868-9098. $8-$18. Cute Greek corner restaurant in the shadow of the Cambridge courthouse. Inexpensive straight-shot versions of Greek-American classics. Don't miss the electrically garlicky skordalia, or the "saganaki OPA!" — a plate of flaming sheep's-milk cheese.

THE HELMAND, 143 First St., Cambridge, (617) 492-4546. $10-$17. Greater Boston's first Afghan restaurant, and also one of the finest South Asian restaurants we have had. Serves dishes with a seamless style in a beautiful setting with fine service. Vegetarians and meat-eaters will both be giddy with delight.

HARVARD SQUARE

BREW MOON RESTAURANT AND MICROBREWERY, 50 Church St., Cambridge, (617) 499-BREW. $6-$20. Third branch of popular downtown restaurant/bar. A brewpub, but initially the food was so much better and more interesting than at other brewpubs that we are going to call it a bistro. Pretty good wine list, too, and small plates to go with either beverage. Serious desserts. Of the ales, the darkest and strongest are the best.

BUTTERFISH, 5 Craigie Circle, Cambridge, (617) 497-5511. $16-$25. The latest restaurant in this cozy downstairs spot (formerly Café Celador) has re-done the interior in cool aquatic whites and blues and kept the friendly, intimate vibe. The food is mostly gentle variations on classics: ravioli with a touch of cinnamon; red romaine salad in a pretty parmesan basket. The bistro cooking is well-tooled to the neighborhood: open-minded but ultimately sedate.

CASABLANCA, 40 Brattle St., Cambridge, (617) 876-0999. $14-$21 (lunch, $7-$9). Chef Ruth-Ann Adams has taken the helm from Ana Sortun, who helped build this Harvard Square institution into an impressive North African–inflected restaurant.

THE HARVEST, 44 Brattle St., Cambridge, (617) 868-2255. $17-$29. Meet the new Harvest, quite different from the old. The new one still focuses on New England foodstuffs, but the cheffery is professional and poised, the flavors intriguingly sour, and the desserts make memories. Menu changes weekly.

RIALTO, 1 Bennett St. (Charles Hotel), Cambridge, (617) 661-5050. $20-$36. Despite the Mediterranean name and format, it is the traditional French food that impresses. Hotel guests give the room an upscale and older crowd, but a less formal tone than you might expect lets everyone enjoy.

WEST SIDE LOUNGE, 1680 Mass Ave, Cambridge, (617) 441-5566. $12-$16. The poshification of the Harvard-Porter neighborhood continues with this little bistro. Quite competent Mediterranean food, light on the meat, and a cozy bar that nicely walks the line between stylish and friendly.

INMAN SQUARE

EAST COAST GRILL, 1271 Cambridge St., Cambridge, (617) 491-6568. $8-$26. Enlarged and leaning now toward premium fresh seafood, but still the greatest place with the least pretense for barbecue, grilled meat, soulful side dishes, and super-spicy hot dishes, clearly labeled.

LE BISTRO, 1287 Cambridge St., Cambridge, (617) 868-1247. $8-$22. It's the only French food in busy Inman Square, and the only really charming, romantic room. Great folding doors open in nice weather — close your eyes for a Parisian-café feel. The food does not disappoint: steak-frites is just as it should be, with a flavorful tenderloin and crisp fries, and the seafood offerings are fresh and well-prepared. Nice list of beers, and there are good deals to be had on wines.

MIDWEST GRILL, 1124 Cambridge St., Cambridge, (617) 354-7536. $16.95 (lunch)-$18.95 (dinner). The Brazilian contribution to barbecue is churrasco rodizio, which translates to a lot of meat for less than $20. Roasting spits are brought to your table: pork, beef, chicken, lamb, and more, in endless rotation. Other Brazilian specials are good, too, and the vibe is unfailingly friendly.

OLÉ MEXICAN GRILL, 11 Springfield St., Cambridge, (617) 492-4495. $11-$21. This is about as good as Mexican cooking gets in Boston: the fresh things are fresh, the fried things are crunchy, and the cooking of Oaxaca and Veracruz comes through without a lot of cheesy Texas interference. The vibe is cheerful and lively, probably thanks to the excellent Mexican beer list and totteringly full margaritas.

SWEET CHILI, 1172-1178 Cambridge St., Cambridge, (617) 864-4500. $8-$15. Believe it or not, this is Inman Square's second Thai/Japanese/Korean restaurant with a tropical fish tank in the foyer. Jae's, the original, will probably continue to attract the college crowd, but at the time of our review, Sweet Chili was serving the best sushi we'd ever had in Cambridge. Japanese appetizers are good, too. Ironically, the Thai food at this primarily Thai restaurant is the weakest link.

KENDALL SQUARE/MIT

THE BLUE ROOM, One Kendall Sq., Cambridge, (617) 494-9034. $17-$22. A quietly great Cambridge restaurant, especially for desserts. Owner Steve Johnson respects the space's eclectic heritage of seafood, big flavors, and live fire, but adds a French bistro subtheme to its post-peasant dishes. Excellent service of wines by the glass and uniquely correct tea service. Fierce Sunday brunch.

MIRACLE OF SCIENCE, 321 Mass Ave, Cambridge, (617) 868-2866. $3-$10. A loud bar full of alternative rock and two-tone music, not too many MIT jokes. But great grilled skewers, each with tortillas and its own lively, creative condiment on the side. Also fabulous burgers with real mast potatoes. Young, cool-looking crowd.

SALTS, 798 Main St., Cambridge, (617) 876-8444. $16-$24. This tiny space has been home to a series of inventive bistros over the years, and the current occupant is charming and consistent. The food is New American with an Eastern European influence; when we visited in the fall, that meant excellent Ukrainian dumplings with a lovely roasted lamb loin.

NORTH CAMBRIDGE

ASPASIA, 377 Walden St., Cambridge, (617) 864-4745. $18-$24. Who says size matters? This tiny room bangs out bistro food that would do a downtown restaurant proud. The mostly Mediterranean flavors are big but not overblown: a sharp, crisp salad of pear and endive leads into a meal of truffled risotto or grilled rack of lamb. Coffee at the end comes in a little French press. Cute.

FRANK'S STEAK HOUSE, 2310 Mass Ave, Cambridge, (617) 661-0666. $8-$19. The oldest steakhouse in Massachusetts, as far as anyone knows. After a period as a blond-wood '70s eatery, this has transformed partway back to the dark red-meat emporium it was when Tip O'Neill hung out here. You can certainly order chicken, but be warned: the motto is "Home of the Boneless Sirloin Sizzling Platter."

PORTER SQUARE

TEMPLE BAR, 1688 Mass Ave, Cambridge, (617) 547-5055. $13-$20. Outrágeously popular yupscale bar from the owners of Grafton Street. Amid oak, leather, and vintage posters, Harvard Law kids and their profs mingle with hip young Cantabrigians and middle-aged bookish types who still populate the neighborhood. The menu has improved significantly with a new chef, and who has turned its focus more to quality rather than quantity. There are inventive dishes to be had, and standouts in the pasta arena.

Brookline

AQUITAINE BIS, 11 Boylston Street (lower Chestnut Hill Mall), Chestnut Hill, (617) 734-8400. $19-$26. Aquitaine at the lower Chestnut Hill Mall has the same format and faves as the popular South End bistro, and will be just as big a hit. If you missed the first 170 years of America's love of French food, you can catch right up with Belgian endive salad, gruyère tart, steak frites, seared duck steak, warm chocolate pudding cake, chocolate mousse, and caramelized bread pudding. Dress up a little — it's a French restaurant.

CHINATOWN SEAFOOD RESTAURANT, 1306 Beacon Street, Coolidge Corner, Brookline, (617) 232-9580 and (617) 739-2577. $6-$29. Yup, darn close to Hong Kong seafood in landlocked Brookline. The former Noble House has linen tablecloths and an intriguing wine list, but don't be afraid to get down with a whole steamed fish, lobster, or crab with ginger and scallion, or the surprisingly well-executed "five delights in nest." On the turf side, a handy Peking duck, stir-fried pea stems two ways, and good chow foon plates.

FUGAKYU, 1280 Beacon St. (Coolidge Corner), Brookline, (617) 734-1268. $15-$40. Large, beautiful restaurant serving many kinds of Japanese food at a high level, not just sushi, although the sushi and sashimi are very good. And the sushi bar circled by a ring of moving wooden ships is a conversation piece. Some highlights were the caterpillar maki, sashimi, tempura, and the really delicious tempura (fried) ice cream.

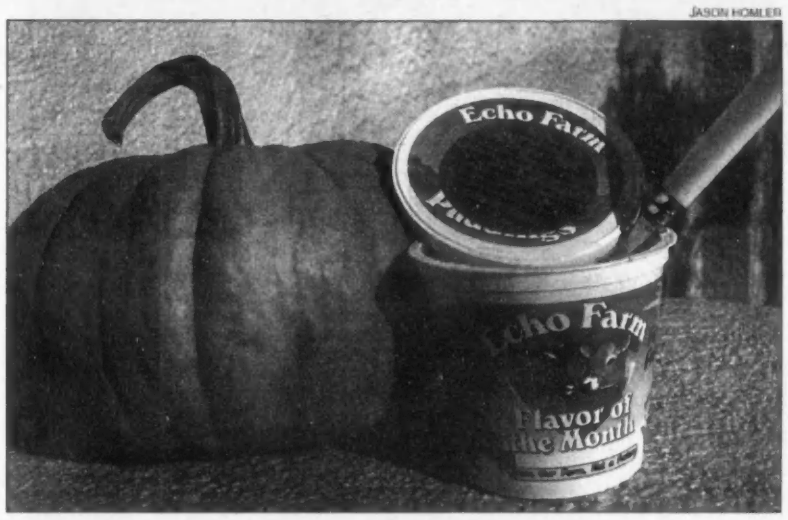
GINZA, 1002 Beacon St. (Audubon Circle), Brookline, (617) 566-9688. $11-$44. Arguably the best sushi bar in Boston, certainly one of the most avant-garde, yet well-grounded in tradition, as evidenced by the more than 20 brands of sake, the wide range of cooked appetizers, and the solid tempura and teriyaki. Somewhat random service won't bother those who come in expecting to share tastes.

JAE'S GRILL, 1223 Beacon St., Brookline, (617) 739-0000. $13-$20. For those familiar with Jae's hip, inexpensive Asian-fusion menus, it may seem like he has taken over a steakhouse and doesn't want to offend the old clientele. The good news is you can get Jae's flavors in the appetizers, and your elderly aunt from Peoria can order off the entrée list. Also a swell raw bar/wine bar. Now serving sushi.

TABERNA DE HARO, 999 Beacon St., Brookline, (617) 277-8272. $10-$15 (tapas cost less). The most modern Spanish tapas place in the city may also be the most authentic: there really are no dinners per se, and the

noshing

JASON HOMLER



Echo Farm spiced pumpkin pudding

Pudding it first

Thanksgiving may be over, but don't let anyone tell you that pumpkin-flavored foods should be shelved till next year. Why relegate such a delicious fruit (yes, it's fruit) to a one-day holiday — especially when there's a dessert like Echo Farm's spiced pumpkin pudding to tempt your taste buds?

The New Hampshire–based Echo Farm has been around only since 1997, but don't let its juvenescence fool you: these people know how to make pudding, and make it healthy, using all-natural ingredients — the most important of which is their own farm-fresh milk. Along with its pumpkin-pie base, the pudding includes cinnamon, nutmeg, ginger, cloves, and butterscotch schnapps. And if pumpkin's not your thing, Echo Farm also offers chocolate, coffee, rice, tapioca, butterscotch, and Indian pudding flavors. Comfort food never tasted so good.

Available at Bread & Circus stores for $1.19 for a six-ounce pudding.

— Tamara Wieder

food is tuned salty and small to complement the dry sherries of Spain. A great evening if you like this kind of eating, and better if you connect early and often with the grilled asparagus, white anchovies, pollo an pepitoria, shrimp in garlic oil, or the cheese platter.

WASHINGTON SQUARE TAVERN, 914 Washington St., Brookline, (617) 232-8989. $10-$16. Loud and dark, with very effective food either with or without beer and wine. Don't miss anything roasted, nor the pilaf-type dishes. There are no desserts, but there's a bakery across the street.

ZAATAR'S OVEN, 242 Harvard St., (Coolidge Corner), Brookline, (617) 731-6836. $9-$14. Zaatar's has added sit-down dinners to its popular brunch-lunch flatbread bakery. The new room and menu are dairy-kosher in Israeli-Mediterranean mode; the kitchen knows modern cuisine and what do with a fish. Early picks are the six-bean soup, "merguize kabobs" (faux sausage of fish), and the chocolate bread pudding. Service is evolving, and the wood-fired oven could get more play.

ZAFTIGS, 335 Harvard St. (Coolidge Corner), Brookline, (617) 975-0075. $7-$13. Despite the name, a very un-nostalgic, postmodern kind of delicatessen with generally excellent food and very reasonable desserts. Un-nostalgic means low-fat pastrami, chicken soup, and such, but also glorious corned beef, whitefish salad not to have to die for, and house-baked desserts. Breakfast is served all day.

Newton

THE CHEESECAKE FACTORY, 300 Boylston St. (Atrium Mall), Newton, (617) 964-3601. $12-$19. The Chestnut Hill Atrium Mall's version of a 34-unit nationwide chain, the Cheesecake Factory brings a bit of Beverly Hills Egypto-deco to what is really an updated Jack and Marion's, a giant deli. Everything imaginable is on the menu in portions you'll have to take home, so one strategy might be to have a big appetizer like the Vietnamese summer rolls and split something like a Kahlúa-almond-fudge cheesecake.

CHUNG SHIN YUAN, 183 California St., Newton, (617) 964-0111. $4-$8 (brunch). Weekdays, this is another run-of-the-mill Mandarin/Szechuan restaurant. But the Taiwanese brunch here on Saturdays and Sundays is Newton's best-kept secret. Line up by 11:15 for the 11:30 opening and enjoy jellyfish salad (better than it sounds), steamed pork dumplings, and fried bread dipped in a bowl of sweet soy milk.

JAMJULI, 1203 Walnut St., Newton Highlands, (617) 965-5655. $7-$15. Beautiful and innovative Thai restaurant, despite its suburban location just off Route 9. Dress casually but dine like an emperor. The hot curries are good, and so are the bland dishes, but the musts are soups, mee grob, and the "Superior Duck" (it is!).

LUMIÈRE, 1293 Washington St., West Newton, (617) 244-9199. $18-$25. For something described as a bistro, Lumière looks and sounds the part, but aspires to finer food and prices. So we see pretty well-dressed people eating pretty posh food — soups and seared sea scallops were some early winners — and feeling rather Parisian. Although you find it across from the West Newton Cinema, a meal at Lumière is so far too serious to add to an evening of film-going. Closed until evening.

RED CLAY, 300 Boylston St. (Atrium Mall), Newton, (617) 965-7000. $14-$25. A pleasant Mediterranean room from the owners of Rialto which deserves to outlive its initial plan of serving working mothers. Clay-pot dishes like paella and chicken shepherd's pie, plus comfort foods like roast chicken and lasagne — and a "Kids Corner" for the wee ones. Take-out available.

Somerville

DALÍ, 415 Washington St., Somerville, (617) 661-3254. $18-$24 (entrées); $3.50-$7.50 (tapas). A rare (and crowded) outpost for Spanish-from-Spain cooking. Tapas capture the tone and savor of the original, from slices of potato omelet and fresh anchovy fillets to garlicky potato salad and sautéed portobello mushrooms. Starting at $3.50 a pop, you can afford to experiment.

DIVA, 246 Elm St. (Davis Square), Somerville, (617) 629-4963. $10-$15. It's flashy, it's pricey, and it's the only Indian food in Davis Square. The high points are the tasty grilled specials and the best lassi we've ever had, but otherwise this new restaurant from the owners of Kashmir is more good than exceptional — and plagued, at least initially, with service problems. Still, a great interior counts for something, as does sidewalk seating in summertime.

EAST ASIA, 868 Broadway (Powderhouse Sq.), Somerville, (617) 666-8282. $7-$11. A tiny, out-of-the-way place with great, great Asian food. The menu is North Chinese and Thai, but the keynote is loving treatment of basic ingredients in dishes like chili eggplant, King's tofu, peninsula or mango chicken, and spicy squid.

EVOO, 118 Beacon St., Somerville, (617) 661-3866. $15-$26. Chef Peter McCarthy, late of the Bostonian Hotel, boldly opens Somerville's most expensive restaurant and the foodie stampede begins. When he's on, he's on: lobster-pumpkin bisque, tea-smoked, mint-cured lamb rack, and grilled Maine salmon fillet all show spark and substance. But the fast-and-loose approach to ethnic idioms means the food isn't always as consistent as the sculptural presentation would have you believe.

HOUSE OF TIBET KITCHEN, 235 Holland St. (Teele Sq.), Somerville, (617) 629-7567. $6-$9. The first Tibetan restaurant in New England, and something of a one-room cultural exhibit with background music, rugs on every chair and bench, and a potted history of Tibet on the menu. Next door is a Tibetan Buddhist resource center and gift shop, but first relax with soma buttered tea and really excellent momo, the Tibetan answer to Peking ravioli.

PALENQUE, 300 Beacon St., Somerville, (617) 491-1004. $10-$15. This great little mole-in-the-wall proves to New Englanders that classic Mexican cooking can be tangy and complex instead of just hot. Try the carnitas (pork tips in an unsweetened chocolate-orange sauce) or anything with the cilantro-heavy salsa verde. Bring your own beer.

REDBONES, 55 Chester St., Davis Square, Somerville, (617) 628-2200. $6-$15 (lunch, $4-$7; all-you-can-eat ribs and chicken, $7-$9). Big food for big guys. Loud and bright and legendary for barbecued, grilled, and smoked things, hooved or otherwise. The Arkansas ribs are phenomenal; so are the Buffalo shrimp. Try the corn pudding to start. The wait is long but worth it. Cash and checks only.

VINNY'S AT NIGHT, 76 Broadway (Sullivan Square), Somerville, (617) 628-1921. $10-$20. Behind a convenience store called Vinny's Superette lurks this den of pure East Somerville underworld cool. Great chops and profuse pasta served on red-and-white-check tablecloths, and more antipasti than you can shake a stick at. Try the amazing pork chop in vinegar-pepper sauce.

Out of Town

BLUE GINGER, 583 Washington St., Wellesley, (781) 283-5790. $19-$28. Ming Tsai's celebrity hasn't ruined Blue Ginger, just made it a little harder to get in. The real mark of class is superior service that makes everyone comfortable and confident with the unfamiliar menu. Once you're in, stick with the signature Asian-fusion dishes like the foie gras shumai and the spectacular Chilean sea bass, since some of the experiments are over-cheffed. Save room for superior desserts.

CAMPANIA, 504 Main St., Waltham, (781) 894-4280. $18-$35. Remember how much fun Italian restaurants used to be, before the experts ruined them? Campania, named for the province around Naples, is all that — with better desserts. It does get expensive, but you won't be disappointed by the excellent wood-grilled and roasted meats, seafood specials and pasta dishes, and anything creamy or chocolate or both. Old-style jumbled décor and hearty volume.

CARAMBOLA, 663 Main St., Waltham, (781) 899-2244. $7-$20 (lunch, $5-$8). Rather posh, rather refined, completely delicious version of Cambodian home-style cooking as it might have been in an affluent home. The Perry family of Elephant Walk fame have focused on this purely Cambodian (except well-selected wines and desserts) restaurant worth a trip to Waltham from anywhere east of Phnom Penh. Order from each of five categories, but don't miss the spring rolls and the carambola salad among the grilled delights and light curries.

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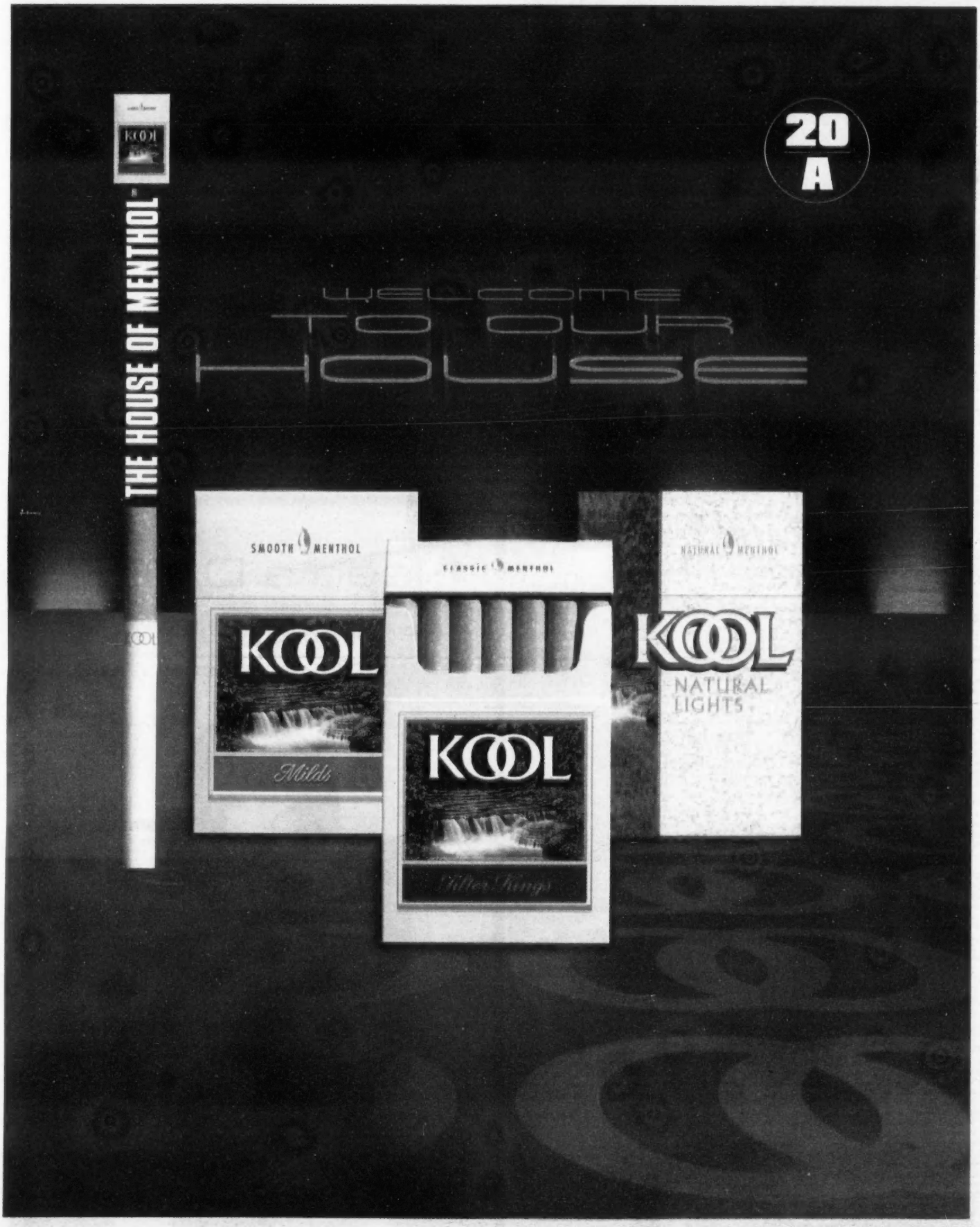
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arts

The Boston Phoenix • DECEMBER 14, 2001

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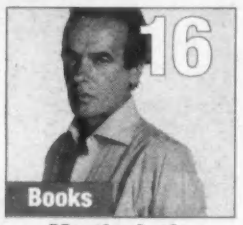
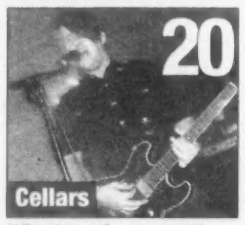
Holiday fare

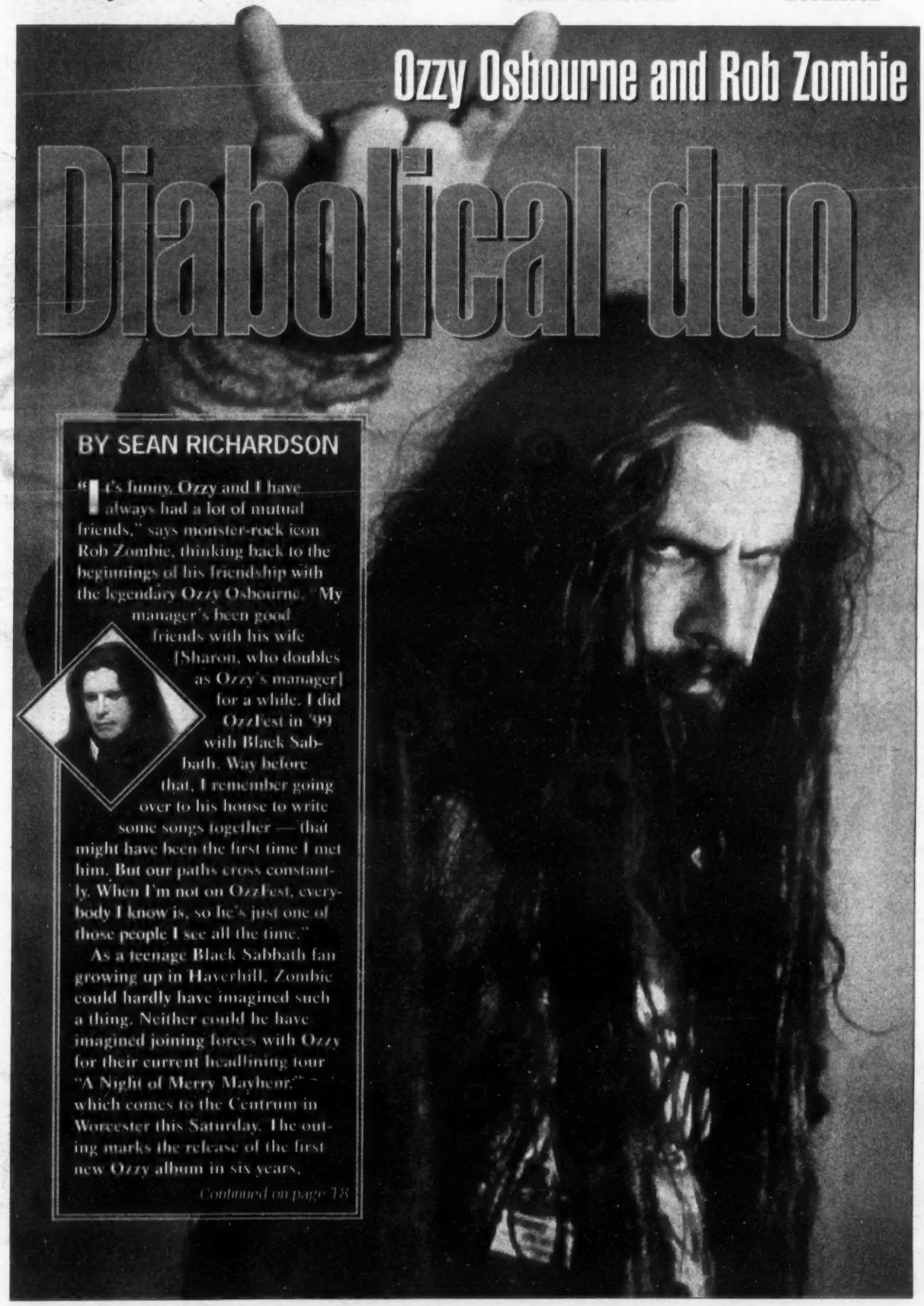


Martin Amis



Medea Connection

Beethoven

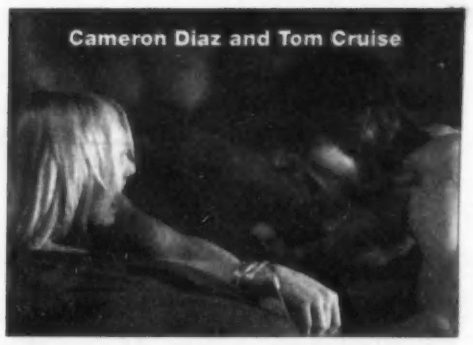


BY SEAN RICHARDSON

"It's funny, Ozzy and I have always had a lot of mutual friends," says monster-rock icon Rob Zombie, thinking back to the beginnings of his friendship with the legendary Ozzy Osbourne. "My manager's been good friends with his wife [Sharon, who doubles as Ozzy's manager] for a while. I did OzzFest in '99 with Black Sabbath. Way before that, I remember going over to his house to write some songs together — that might have been the first time I met him. But our paths cross constantly. When I'm not on OzzFest, everybody I know is, so he's just one of those people I see all the time."

As a teenage Black Sabbath fan growing up in Haverhill, Zombie could hardly have imagined such a thing. Neither could he have imagined joining forces with Ozzy for their current headlining tour "A Night of Merry Mayhem" — which comes to the Centrum in Worcester this Saturday. The outing marks the release of the first new Ozzy album in six years.

Continued on page 18


Cameron Diaz and Tom Cruise

Eye opener

Crowe's *Vanilla Sky* is almost a masterpiece

BY PETER KEOUGH

In a sense, there are only two important directors in Hollywood right now, filmmakers who can command big budgets and big stars and also have serious ambitions to cinema that's original, artful, and lasting. Steven Soderbergh cashed in his Oscar (*Traffic*, *Erin Brockovich*) laurels from last year to make the infinitely commercial and inconsequential marzipan of *Ocean's Eleven*. I don't see him making something like *The Limey* again soon, let alone *Schizopolis*. Then there's Cameron Crowe. His *Almost Famous* didn't convince me. His *Vanilla Sky*, a remake of Alejandro Amenábar's Spanish headscratcher *Open Your Eyes*, does.

To begin with, it says more about pop music in one line of dialogue than does most of Crowe's Creem-puff autobiographical tour of the '70s. "So that's what rock-and-roll music has become: a broken guitar in a glass case on a rich man's wall," quips Sofia (Penélope Cruz). She's commenting on an item in the collection of

Continued on page 3

HOT TIX

Dispatch, December 31 at Tsongas Arena, Lowell: on sale today (Thursday, December 13) at 10 a.m., call (617) 931-2000.

Elton John and **Billy Joel**, February 2 at the FleetCenter: on sale Saturday at 10 a.m., call (617) 931-2000.

John McDermott, March 1 at Lowell Memorial Auditorium: on sale Saturday at 10 a.m., call (617) 931-2000.

Engelbert Humperdinck, April 17 at Lowell Memorial Auditorium: on sale Saturday at 10 a.m., call (617) 931-2000.

Kevin James, April 19 at Lowell Memorial Auditorium: on sale Saturday at 10 a.m., call (617) 931-2000.

"Projekt Revolution Tour" with **Linkin Park**, **Cypress Hill**, **Adema**, and **DJ Z Trip**, February 11 at Tsongas Arena, Lowell: on sale Saturday at 11 a.m., call (617) 931-2000.

Linkin Park

Evan Dando & Rebel Crue 2002 and **Nat Freedberg**, December 29 at the Paradise: call (617) 423-NEXT.

The **Circle Jerks**, January 9 at the Paradise: call (617) 423-NEXT.

Spalding Gray in ***Swimming to Cambodia***, January 17 through 19 at Sanders Theatre: call (617) 496-2222.

Mission of Burma, January 18 at Avalon: call (617) 423-NEXT.

Willie Nelson and Family, January 25 at the Orpheum: call (617) 931-2000.

Alicia Keys, January 26 at the Orpheum: call (617) 931-2000.

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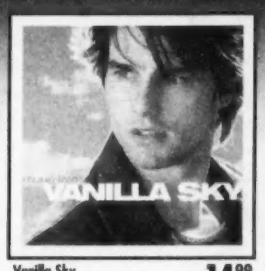

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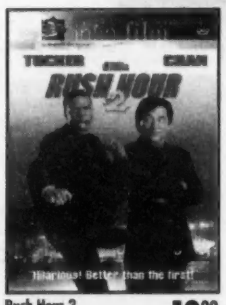

TOMORROW NEVER DIES
TOMORROW NEVER DIES
TOMORROW NEVER DIES

Immortality as entertainment?

Cameron Crowe's *Vanilla Sky* gives us both

Continued from the cover

playboy David Aames (Tom Cruise), which also includes canvases by Joni Mitchell and Monet (the latter featuring the "vanilla sky" that was the favorite of his deceased mother) and a hologram of John Coltrane.

That used to be the way David preferred his experience: contained, controlled, and if necessary disposable. Vain, beautiful, rich, and spoiled, he's the scion of a publishing empire, a descendant perhaps of Charles Foster Kane (his nickname among the company's board members is "Citizen Dildo"). But Sofia's words, or perhaps her smile, come as a wake-up call. Will he shake off his life of empty hedonism and idle possessions?

★★★1/2
VANILLA SKY

Directed by Cameron Crowe. Written by Cameron Crowe based on the film *Open Your Eyes* (*Abre los ojos*), by Alejandro Amenábar. With Tom Cruise, Penélope Cruz, Cameron Diaz, Jason Lee, Kurt Russell, Noah Taylor, and Tilda Swinton. A Paramount Pictures release. At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.

Is she the girl of his dreams?

There are complications. Sofia is actually the date of David's best friend, Brian (Jason Lee); he brought her to David's birthday party and David just assumed she was another present. Then there's Julia (Cameron Diaz), the girl from the night before, who can't understand that she and David won't be together forever. Finally, there's David's own moral inertia, so he gets into Julia's car for one last fling . . .

A nightmare of suicide, disfigurement, betrayal, murder, and abject paranoia follows, much the same as in Amenábar's original, but augmented here not so much by Crowe's oneiric imagery, stellar cast, and the best soundtrack of the year as by his sardonic omniscience about the seductions of simulated existence. Like Cruise himself, David is a beleaguered icon. He self-destructs and must fashion a new image, whether literally via a team of plastic surgeons who offer him an "æsthetic regenerative shield" (*i.e.*, a mask), psychically by means of a shrink (Kurt Russell) who's trying to uncover the truth about his guilt or innocence regarding a confusing crime, or popculturally by means of Crowe's diabolically crafted webwork of references and allusions.

CRUZ AND CRUISE: *is she the girl of his dreams?*

Some of the success of *Vanilla Sky* depends on a willing suspension of disbelief — I mean, would you trade Cameron Diaz for Penélope Cruz? Yet Cruz as Sofia does demonstrate a sly irony that's new in her English-speaking performances: when she assesses Julia as "the saddest girl ever to hold a martini," the advantage begins to tilt a bit in Sofia's favor. She's given ample support from Cruise, who reaches back for the kind of subversive energy he demonstrated in *Born on the Fourth of July* and *Interview with a Vampire*. He's certainly opened up a lot since his pairing with Kidman in *Eyes Wide Shut*. And therein lie the film's greatest virtues: it is, indeed, a love story. Self-love, perhaps, love in which the names and faces get a little mixed up, too, but love nevertheless, as intense, absurd, and tragic as it comes. A shot of Sofia walking away in Central Park, heartbreaking and hallucinatory, might be the saddest image in the film, martini or not.

But cryogenics as deus ex machina? It works for Crowe only slightly better than in Amenábar's version. It's kind of like the nuclear plot device Soderbergh resorts to in *Ocean's Eleven*, except there the implausibility is just part of the self-conscious irrelevance of it all. Here, the sky is the limit, with an open-ended framing device that ranges from the crass to the cosmic. "Immortality as entertainment?" asks a character in a moment of revelation. In *Vanilla Sky*, we get equal helpings of both. ■

Sky pilot

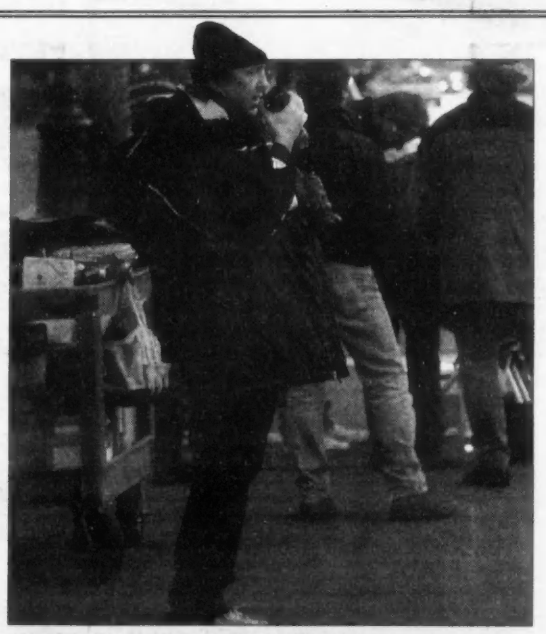
God, they say, is in the details. Certainly a movie director is. Take, for example, this Cameron Crowe remake of Alejandro Amenábar's *Open Your Eyes*. After the autobiographical *Almost Famous*, you'd think Crowe would be less personal in a reprise of someone else's movie. Not so. If you look more closely, you'll see his signature everywhere. In the details.

For example, there's the snippet from *To Kill a Mockingbird*, his mother's favorite movie and the one that caused her to insist he become a lawyer, counsel that he rejected. "I don't know what would be sadder. Getting into law school now or another movie where I pay homage to Atticus Finch."

That's an easy one. But there are other resonant details that should take those so inclined at least a few viewings to detect.

"It's packed," Crowe acknowledges. "Okay, I'll tell you one. I first have to tell you this story. Amenábar in an interview said he wrote this movie in a fevered dream. So we make the whole movie, and we're almost finished editing it, and one of the editors comes in and says, 'You've seen 'Shadow Play' haven't you? It's a *Twilight Zone* episode. I said, 'No I haven't seen 'Shadow Play.' He said, 'You should see 'Shadow Play.' I revisited 'Shadow Play' — it's about a guy who's caught in a dream and the faces change and they're created by him and he's trying to get out of the dream and some of the lines were similar to the theme of our movie. So I watched 'Shadow Play' and thought, damn, if you watched 'Shadow Play,' who's to know that in your fevered dream 'Shadow Play' doesn't come out, or maybe 'Shadow Play' is my desire to want to make this movie. So we decided we loved 'Shadow Play,' we were going to embrace the pop culture of 'Shadow Play.'

And so, in the startling opening sequence of *Vanilla Sky*, smug and handsome David Aames tools around Times Square and comes to the horrifying realization that he's the only one there . . .



HIS SIGNATURE IS EVERYWHERE — *but you may need to watch Cameron Crowe's film a few times to pick up on all the relevant details.*

"It's one of the few kind of computer-generated things we did to the Times Square sequence," Crowe continues. "In the center Budweiser Jumbotron is 'Shadow Play.' So if you're a *Twilight Zone* freak, you will see Dennis Weaver yelling 'It's a dream! It's a dream!' in the first scene of the movie."

Well, is it? And if not, why are so many movies lately — *Mulholland Drive*, *The Others* (directed by Alejandro Amenábar, produced by Cruise, and starring Cruise's ex-wife, Nicole Kidman), and *Waking Life* (in which an animated Steven Soderbergh relates a Billy Wilder anecdote not in Crowe's recent book, *Conversations with Billy Wilder*) — toying with the dream/reality conundrum?

"We know a lot of people who would want to buy that dream," Crowe answers. "I think people were into exploring synthetic realities and stuff, and that became the rage a little bit. It almost kept me from doing this movie, actually. I watched *eXistenZ* . . . never saw *The Game*, but I loved *The Matrix*. They all came out the same year, 1997. [Actually, *eXistenZ* and *The Matrix* were released in 1999.] I wondered, was *Open Your Eyes* just of the moment, 1997, and meant to be of that moment? But I loved the characters too much, I thought the characters could survive the premise, and actually making the premise more rich was what I was going for."

Crowe admits some concern about releasing a film like this in this new age of terrifying realities. "Nine-Eleven changed a lot. I think the question is, when does the dream become a nightmare? People have found they craved to know what's real, or at least began to listen to what might be real in their lives. And that changed things a little bit, but the spirit in the world when we made the movie was, 'What's next? Bring on the next round of entertainment, whatever it is.' People were almost militantly craving the next big entertainment, newswise, and now people have acquired, and I hope it lasts, a little more soul about the world around them."

One thing the post–September 11 mindset didn't change, though, was a detail Crowe kept in one of the film's last scenes, a panorama of the New York skyline. In the distance you can see the World Trade Towers.

"They would have happily paid for me to take them out, I think. It was like a horrific thing that I wanted to leave them in. Nobody would agree with me about that."

— PK

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THE BUSINESS OF STRANGERS

It's a most confusing day for high-tech executive Julie Styron (Stockard Channing), who toward the end of a business trip thinks she's being fired. Then she discovers she's being promoted to CEO. Feeling vulnerable with all these ups and downs, Julie somehow befriends at the airport hotel a hostile young woman, Paula (Julia Stiles), and finds herself seduced by Paula's nihilist mindset. Paula leads Julie through an evening of escalating misdeeds, including drugging a smirky young man, Nick (Frederick Weller), in Julie's hotel room. The women strip him down, Paula fondles him, and both write nasty things with a magic marker on his flesh. Why Nick? Paula claims she recognizes him from several years earlier in Boston. He's a rapist.

Well, maybe. There's no reason why Julie should accept the dubious Paula's tale without question, and it's nuts that she should act as a revenger. In fact, little is motivated in this unpleasant two-hander written and directed by first-time helmer Patrick Stettner. Channing and Stiles are fine, but they are fed nonsense to take to the big screen in what should have been, at best, an Off Off Off Broadway play. *At the Copley Place and the Kendall Square.*

— Gerald Peary

EVERYTHING PUT TOGETHER

Rosemary's Baby might be the consummate film about natal anxiety, but *Everything Put Together* makes a strong impression of its own without resorting to the supernatural. Angie (Radha Mitchell) seems almost offensively happy. House in the suburbs, SUV, sensitive hubby, funny friends who talk about babies, and a pregnancy come to term. She gives birth to a splendid boy; then three hours later, her world lies in ruins. More infants die of SIDS (sudden-infant-death syndrome), the doctor explains, than most other ailments combined. "You just never hear about it." Small comfort, and Angie sinks into near-psychosis, her husband bewildered, her friends scared off; even her mother, faraway and unaware, sends her baby clothes.

Such a premise seems doomed to melodrama or platitudes, but director Marc Forster, whose *Monster's Ball* is upcoming, avoids both, relying on poignant details and subtle cutting. At times he overdoes the heavy sound effects, the skewed camera angles (from floor level, as if from a toddler's point of view?), and bogus suspense (the door opens . . . to an empty storage room!) more appropriate for Polanski. For the most part, though, *Everything Put Together* is a wrenching depiction of what happens when everything gets undone. *At the Brattle Theatre this weekend, December 14 through 16.*

— Peter Keough

TREMBLING BEFORE G-D

This is Sandi Simcha DuBowski's documentary about gay and lesbian Orthodox and Chassidic Jews. It's not an easy fate, since the strict interpretation of the Torah condemns homosexuality as an abomination punishable by death. DuBowski weaves together charged interviews with rabbis, therapists, and those torn between their faith and their nature, many shown in silhouette, their identities erased and only their pain intact. With its testimony of anguish and joy, *Trembling* is a tribute to the human spirit, if not to the institutions that seek to define it. *At the Coolidge Corner.*

— Peter Keough

THE MONKEY'S MASK

Who'd have thought the murky underworld of Australian poetry readings was so fraught with mortal danger and steamy lesbian sex? After Samantha Lang's pretentious murder mystery, I'm still unconvinced. Susie Porter does bring a certain spunk to her role as a tough-minded private eye who, in her quest to uncover the mystery of a murdered girl, is seduced by the victim's American-lit professor (older, nuder Kelly McGillis) and ends up gettin' it on with her when she should be solving the crime. But Lang's attempt to juxtapose Eros and Thanatos is too heavy-handed, and the film drags interminably with minimal suspense.

It's made even harder to take by its self-satisfied "literary" aims. The victim was known for penning Plathitudes like "I'm just a cunt. Your cock has all the words. You pump them into me 'til I can't stand up." Such lines are only slightly more risible than Porter's intoned voiceover narration, which keeps threatening to break into rhymed cadences. Lang does have a good feel for atmosphere and a keen eye for mise-en-scène; the film is beautifully shot. But that can't save what at heart is just a tepid and torpid thriller done in by its own pseudo-profound poetic ramblings. *At the Kendall Square.*

— Mike Millard

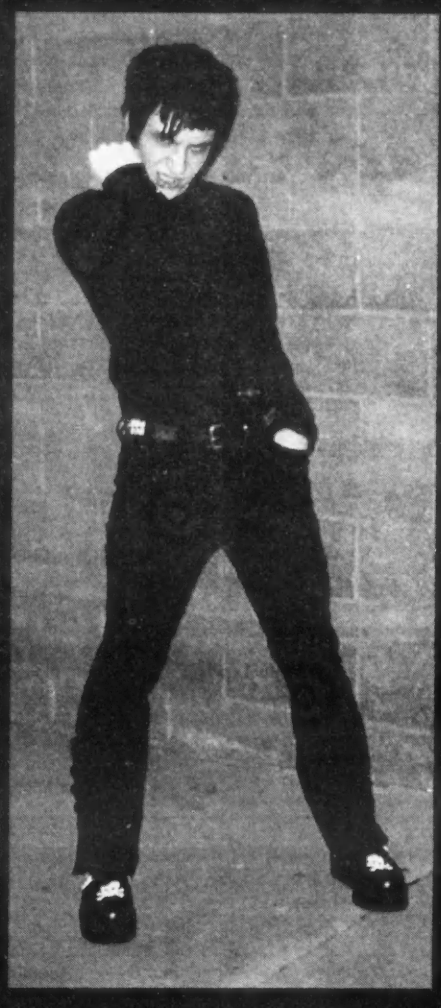
NOT ANOTHER TEEN MOVIE

Times are fast at John Hughes High. Footballers like "Token Black Guy" and "Stupid Fat Guy" do their thing at Harry Dean Stadium. Three "Desperate Virgins," precariously concealed in a bathroom air duct, spy on a defecating "Bitchy Cheerleader." And "Pretty Ugly Girl" Janey Briggs does her best to coast through a marginalized high-school existence and put up with her grotesque, pie-fucking dad (Randy Quaid, who should be ashamed). You can probably guess what happens when "Popular Jock" bets "Cocky Blond Guy" he can transform Janey into prom-queen material: a locker full of predictable parody and sophomoric scatology.

First-time director Joel Gallen is a long-time MTV producer, so he knows whence he speaks — even if a ton of his jokes are, like, totally lame. The sheer number of allusions he's able to cram into this short flick is impressive, their facile spoofing notwithstanding. But to judge by the fresh-faced, Oxy-clean crowd that packed the screening I attended, one wonders whether some audience members aren't too young to appreciate most of them. Would today's teens realize that the *Breakfast Club* detention send-up features almost verbatim dialogue and the real Mr. Vernon? Do kids still watch *Some Kind of Wonderful*? Maybe I'm just getting old. But a cameo at the end by a certain redheaded teen-movie staple is a reminder that we all are. *At the Boston Common, the Fenway, the Fresh Pond, and the Circle and in the suburbs.*

— Mike Millard

HOOTENANNY



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Green-lighted

Ben and Matt lend a hand

film culture by Gerald Peary

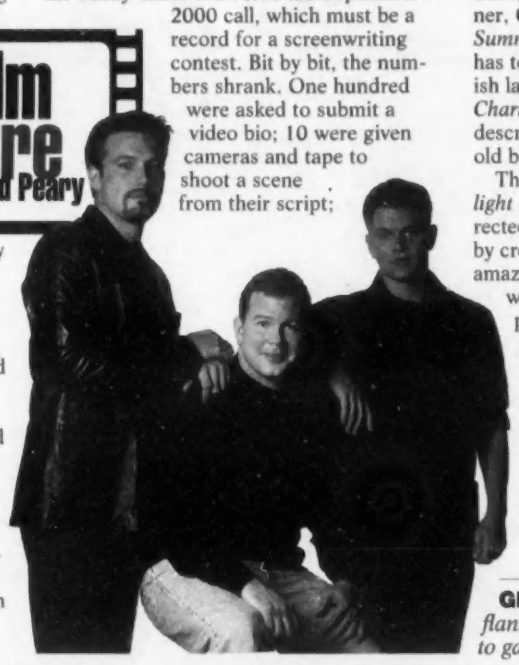
Ben out of both detox and involvement with Gwyneth, and slumming by starring in *Pearl Harbor*. Matt tanking in *The Legend of Bagger Vance* and no longer with Winona or Penélope but dating Ben's publicist. Typical starry Hollywood sagas, but what happened to our two bright Cambridge kids with their East Coast integrity and left-wing politics? Has anything from their roots survived the six years since they got to LA with their *Good Will Hunting* script in hand? Judging from the engrossing first seven episodes of HBO's 12-part *Project Greenlight* (Sundays at 10 p.m. in December, at 9:30 in January), I'm thrilled to report that our home boys are good guys, and much in touch.

This documentary series, the best record of the filmmaking process I've ever seen, shows us Affleck and Damon — still firm pals, but infinitely shrewder and more experienced than in Beantown days — determined to give back to the idealist-minded community from which they sprang. They persuaded Miramax Films to let them sponsor a screenwriting contest, Project Greenlight, for filmmaking novices, the winner of which would direct his/her indie script in a $1 million movie paid for and distributed by Miramax.

The HBO series reveals that 10,000 of the bushy-tailed answered the September 2000 call, which must be a record for a screenwriting contest. Bit by bit, the numbers shrank. One hundred were asked to submit a video bio; 10 were given cameras and tape to shoot a scene from their script; finally three sweated in their LA hotel rooms while, in a nearby suite, Ben, Matt, and a coven of Miramax executives argued over which screenplay would translate into the most appealing movie, which of the three survivors was most capable of helming an indie feature.

After a marathon pow-wow of *Twelve Angry Men* intensity, the judges selected a winner: Pete Jones, an apple-cheeked Chicagoan (think the Hardy Boys' pal, Chet) with a wife and baby and a past career as a corporate insurance salesman. Affleck and Damon would executive-produce, along with their Fusion Studios partner, Chris Moore. Jones's film to be: *Stolen Summer* — it's set in Chicago 1976 and has to do with the friendship of a little Jewish lad and a little Catholic lad. A mini *Chariots of Fire*? The HBO publicity kit describes it as "the story of an eight-year-old boy's search for the meaning of life."

The first few episodes of *Project Greenlight* are deft and entertaining. (Who directed them? There's no name on the whizby credits.) But the series becomes truly amazing and revelatory from the moment we watch Jones sit down for his first pre-production meeting. Step by step, through two horrific days of actual shooting, we see *Stolen Summer* explode in a hundred excruciating ways, from casting to money matters to relations with Miramax, where power-game people vaguely mind the store — all the psychotic abnormalities of a low-budget (translate: severely underbudgeted) independent film.



GETTING FRIED: *Pete Jones, flanked by Ben and Matt, prepares to gain weight.*

There is, as I said, no better visual record of the hour-to-hour travails of making a little movie. This series should be mandatory viewing for all film students and all I-think-I'll-be-a-director people. "Directors work so hard. He's going to be fried!", Damon predicts correctly of poor Pete Jones. Our virgin cinéaste is seen visiting Kevin Smith for advice. "Be prepared to gain weight," the very portly *Clerks* director tells Jones of the filmmaking experience. "And it will never go away."

A Miramax happy ending? *Stolen Summer* was finished, and Jones, who'd been regarded with suspicion as a first-time director, kept intact his testy veteran cast, which included Aidan Quinn, Bonnie Hunt, and Kevin Pollak. It's scheduled for a February 22 Miramax release. We'll see.

NOVEMBER 30 was my September 11. I was playing pick-up basketball at the Cambridge Y when one of my teammates, John O'Connor, 47, the wonderful public-spirited millionaire and left-liberal congressional candidate, keeled over and died of a massive heart attack. The horror! That was also the day of the memorial service in New York City (Jonathan Demme and Robert Altman were among the speakers) for the recently deceased maestro film critic Pauline Kael. And the day before, not only did George Harrison pass away, but filmmaker Budd Boetticher, 85, bit the dust, one of the last of the old-time Hollywood "B" directors of grit and talent. He's famous in extreme cult circles for his Randolph Scott Westerns in the 1950s and for his bullfight movies, especially the great documentary *Arruza*. ■

Gerald Peary can be reached at gpeary@world.std.com.

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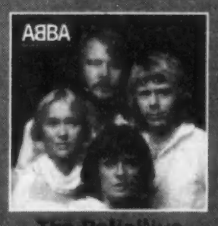

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Spiritual revival?

Sanders Family, *Nuncrackers*, and *The Xmas Files*

BY ELLEN PFEIFER

There is perhaps no entertainment in greater need of fresh material than the Christmas play or concert. Theater and music groups, understanding this and eager to reap the harvest of holiday ticket purchases, have applied themselves to the task of revitalizing the repertory. There are, after all, only so many *Christmas Carols*, *Nutcrackers*, and *Messiahs* that any one community can support.

But the mission is a tricky one. Tweak the material too much in any direction and you risk offending audiences with too much irreverence, too much sentimentality, or too much calculation. And however tired and overplayed the standard fare might be, it's hard to surpass the genius of Handel, Tchaikovsky, Dickens, or the ancient carol composers.

Sanders Family Christmas: More Smoke on the Mountain

Conceived by Alan Bailey. Written by Connie Ray. Directed by Alan Bailey. At Merrimack Repertory Theatre, Lowell, through December 29.

Nuncrackers: The Nunsense Christmas Musical

Created by Dan Goggins. Directed by Teri Gibson. Choreographed by Felton Smith. Musical direction by Deb Lewis. At the Lyric Stage Company of Boston through December 29.

The Xmas Files: Boston Plays 2

Directed by Curt Miller. Presented by Centastage Performance Group at the Black Box Theatre in the Boston Center for the Arts through December 22.

Three Boston-area theater companies have, however, taken a chance on new works that they hope will attract holiday patrons. Lowell's Merrimack Repertory Theatre is banking on the second installment of the popular *Sanders Family Christmas*, this one called *More Smoke on the Mountain*. The Lyric Stage is presenting a special Christmas edition of *Nunsense* called *Nuncrackers*. And Centastage has produced six new one-act plays by six different authors under the umbrella title *The Xmas Files*. Each show has its shining moments, but only one gets it right from beginning to end.

In its first incarnation, the *Sanders Family Christmas* has apparently been a hit across America. However, this viewer has to confess that the charms of the sequel are almost entirely resistible. Written by Connie Ray and conceived and directed by Alan Bailey, *More Smoke on the Mountain* takes us back to Christmas Eve 1941 at the Mt. Pleasant Baptist Church in North Carolina. The Sanctified Sanders Family Singers have returned for a homecoming appearance to make music and witness to the Lord in what may be their last concert. Young Dennis Sanders, one of 20-year-old twins, has enlisted and is about to go off to boot camp. The United States, of course, has just entered World War II after the bombing of Pearl Harbor.

Mt. Pleasant Baptist is a tiny wood-framed church with an active congregation of fewer than 50. The sweet little sanctuary, created by scenic designer Peter Harrison, features peaked windows, wooden pews, a spinet piano, a wooden podium, and a Christmas tree whose lights are erratically illuminated by the recently installed electricity. Pastor Mervin Oglethorpe (Robert Olsen) ministers to the small flock and supplements his income by bookkeeping at the Mt. Pleasant Pickle Factory, the town's largest industry. Well-scrubbed, innocent, and ineffectual, the diminutive pastor clumps around in galoshes, his mittens hanging from strings around his neck. A mama's boy, he is recently bereaved and still very much disoriented by the loss of his mother.

The Sanders Family consists of devouring mother Vera, patriarch Burl, ex-con Uncle Stanley, pretty and petted twins Dennis and Denise, put-upon spinsterish older sister June. They all play a variety of instruments and sing a mélange of traditional and recent hymns, country ditties, and gospel songs. That is, everyone sings except June, who, like the kids in school who couldn't carry a tune, just mouths the words, signs for the deaf, and plays the rhythm instruments.

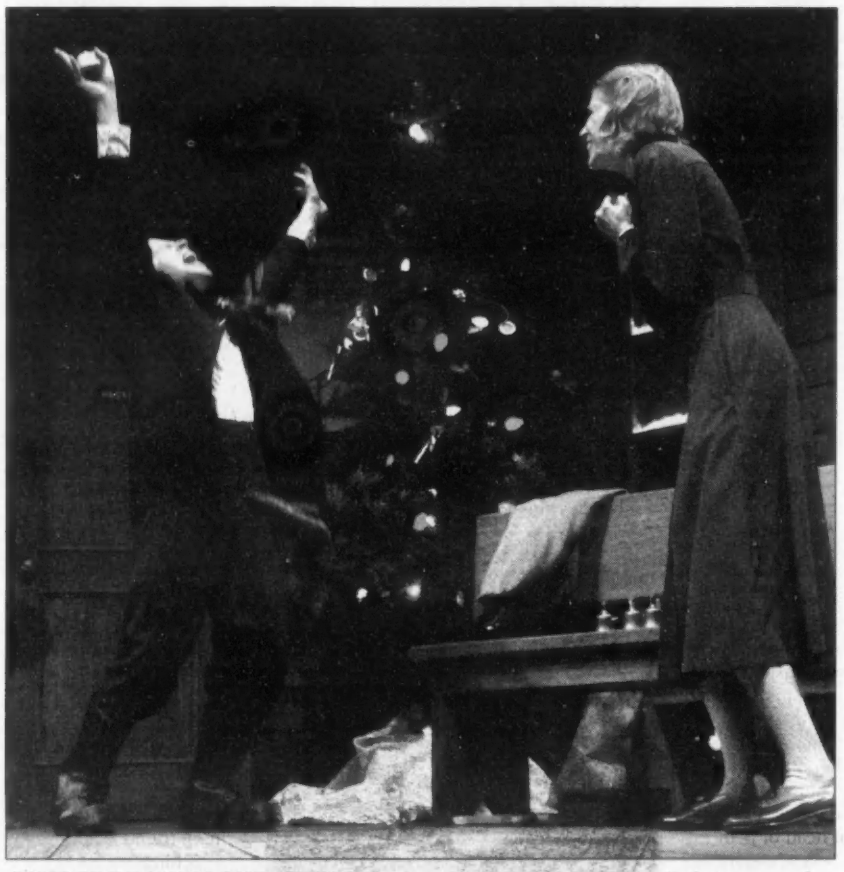
The characters all have various solo moments in which they bear witness to their faith and reveal much about themselves and the family dynamic. Denise, a perky and fatuous blonde, has given up her desire to emulate Scarlett O'Hara and decided to join the USO, over her mother's firm disapproval. Dennis, a recent graduate of Bible college, can't decide whether to go to war as a fighter or a preacher, but he embraces his destiny with lamblike willingness. Burl is still fixated on his battle experiences in the Great War. Stanley, having paid his debt to society, has been rehabilitated as a country singer and even appears in a movie with Gene Autry. Vera, the family's moral compass and power center, offers a distasteful homily for children in which she demonstrates the parallels between Santa Claus and God. If Santa knows you've been bad, you won't get any presents. If the Lord "knows you don't do your chores with a good attitude," he sends you "to everlasting Hell."

It is June, though, who wrings the heart. In Jonah Marsh's beautifully realized performance, the skinny, self-conscious, nervous older sister puts up with all the embarrassing stunts and tasks demanded by her family. In the end, Pastor Oglethorpe asks her to marry him and she, wondering what she has ever done to deserve such happiness, accepts him and the very imperfect life he offers.

There is something queasy about Connie Ray's drama in the way it makes fun of the characters, their fundamentalist faith, and their cornpone lifestyle and then asks us to take them seriously. What, for example, is one to make of the women's mock breakdown over Dennis's imminent departure? The treatment of some of the music is similarly disturbing. Chirpy and unmusical Denise burlesques the beautiful traditional carol "I Wonder As I Wander." The "War Medley," including "Onward, Christian Soldiers," becomes something joky.

I don't know — except for June, I'd like to consign the entire Sanders clan to Bre'r Rabbit's bramble bush, where they might be entangled for every Christmas in the foreseeable future.

NUNCRACKERS: *everything from "Here We Come a-Waffling" to "The Holly and the Ivory."*



SANDERS FAMILY CHRISTMAS: *in the end, June accepts Pastor Oglethorpe and the very imperfect life he offers.*

Dan Goggins's *Nuncrackers* revisits the Little Sisters of Hoboken and some of their students at Mt. St. Helen's School. Sister Mary Paul (a/k/a Amnesia) has, with the luck of the simple-minded, won the Publishers Clearinghouse Sweepstakes. The prize money has been used to create a television studio and network, WCON-TV, and the sisters, assisted by Father Virgil Manly Trott and four students, are trying to videotape their Christmas special. Things go wrong from the beginning. Sister Mary Leo sprains her ankle and cannot dance in the *Nutcracker* excerpt. Irrepressible Amnesia (Nessa Hill), who's also prone to malapropisms, keeps getting mixed up and coaching the kids in confused carols ("Here We Come a-Waffling," "The Holly and the Ivory"). There are predictable bits about fruitcake baking, with Father Virgil (Dan Bolton) doing a Julia Child–like turn and sampling the rum at every opportunity.

Although some of the humor is labored, the show, directed by Teri Gibson, gets better as the evening goes on. The *Nutcracker* parody, with the Reverend Mother (Sarah deLima) and Father Virgil (he on pointe) in a pas de deux, is very funny — and perfectly coordinated to the Tchaikovsky music. And there are several new songs that touch the heart or raise the spirit, including "Jesus Was Born in Brooklyn," which is poignantly sung by Sister Robert Anne (Mary Callanan), and "It's Better To Give," a rousing gospel tour de force sung by Sister Hubert (Leigh Barrett).

For sheer exuberance, playfulness, and good humor, though, one could hardly imagine a more beguiling holiday evening in the theater than *The Xmas Files*, which is directed by Curt Miller for Centastage. The six one-act plays — by Josh White, Jan Davidson, Dean O'Donnell, George Sauer, Patrick Gabridge, and Russell Lees — range from five minutes to a half-hour. Their humor ranges from the whimsical to the outrageous. And all are performed with panache by Brian Abascal, Helen McElwain, Richard LaFrance, Nathaniel McIntyre, Jan Davidson, and Dennis Paton.

George Sauer's *The Fruitcakes Are Coming to Town* considers what can happen when a hapless Christmas shopper tries to order a fruitcake from an emotionally manipulative telemarketer. Patrick Gabridge's *Christmas Breaks* presents a young woman, her jerk of a boyfriend, and the replacement suitor he orders her for a Christmas gift. Jan Davidson's *Interview with a Virgin* is a one-woman bravura turn in which the Virgin Mary (played hilariously by Davidson herself) interviews a prospective nanny for the new baby and then is reunited with the nanny 33 years later when she is sitting shivah for her (briefly) deceased son. About the many intrusive visitors bearing gifts after the birth, Mary remarks that, of course, she was gracious — "I'm full of grace." Always in competition with her cousin Elizabeth and the accomplishments of their children, she bickers about which death, crucifixion, or "head on a platter" is the more terrible.

Russell Lees's *The Shepherd's Play*, the longest of the one-acters, revisits the herdsmen of Bethlehem for its modern retelling of *The Second Shepherds' Play* from the Wakefield mystery cycle. Rustics à la Shakespeare, these nincompoops speak in rhyme, pursue a fellow shepherd who steals a lamb, and then are awestruck by the appearance of an angel, a shining star, and a baby in a manger. There is a lot of physical humor and silly doggerel as well as a conclusion that touches with its innocence and tenderness. Dennis Paton, Brian Abascal, Richard LaFrance, and Nathaniel McIntyre are note-perfect as the bumpkins. ■

THE PAPER AND INK USED IN THE ORIGINAL PUBLICATION MAY AFFECT THE QUALITY OF THE MICROFORM EDITION

theater

Bosnia dialogues

Eve Ensler aims at *Necessary Targets*

BY CAROLYN CLAY

Necessary Targets
By Eve Ensler. Directed by Michael Wilson. Set design by Jeff Cowie. Costumes by Susan Hilferty. Lighting by Howell Binkley. Original music and sound by John Gromada. With Shirley Knight, Catherine Kellner, Alyssa Bresnahan, Sally Parrish, Maria Thayer, Diane Venora, and Marika Dominczyk. At Hartford Stage through December 23.

In 1993, Eve Ensler traveled to the former Yugoslavia to interview Bosnian women war refugees. What Ensler, who is best known for *The Vagina Monologues*, bore witness to there, at a time when most Americans were paying little attention, has taken eight years to cohere as *Necessary Targets*. The play is now in its world premiere at Hartford Stage, with Shirley Knight and Diane Venora. Along the way, there have been celebrity readings, among them one in New York with Meryl Streep and one in Sarajevo with Glenn Close, and several workshops. It's no surprise, then, that the piece plays like one that has been cobbled into being from urgent materials, its very existence a "necessary target." It is, however, less a drama than, as its subtitle suggests, a painstakingly and sometimes prosaically crafted "story of women and war."

As she demonstrates in *The Vagina Monologues*, Ensler is capable of flights of poetry, and there is at least one such winging here. Venora's character, a hardbitten refugee who had been head of pediatrics in a hospital in Prijedor, mourns "the green green hurt heart of Bosnia, the kindness we shared, how we lived in each other's warm kitchens, in sunny cafés, in the room of Bosnia." Numb with loss, Zlata shrugs off the war's horrifying atrocities, including neighborly violence and brutal rape. "Cruelty," she intones, "like stupidity, is quick, immediate." What haunts her are the beet fields, blood-red and beautiful, and the feeling of safety, never to be redeemed.

SHRINK UNWRPPED: *it's the pearl-draped J.S. who will be truly changed by her Balkan odyssey.*

But Ensler focuses less on the play's somewhat generic quintet of women refugees than on the strange bedfellows come from America to their war-torn country in a naive attempt to help them heal. J.S. (Knight) is a Park Avenue psychiatrist who is honored — if unprepared — to be sent to Bosnia by the president's commission. Melissa (a bristling Catherine Kellner), her assistant, is a taut little-girl-lost fleeing the never-specified pain of her own life by immersing herself in the cavernous trauma of war, touching down in Haiti, Rwanda, and now Bosnia. She is writing a book that she hopes will call attention to the atrocities perpetrated against women — and, of course, to herself.

The play begins with an awkward encounter between the two Americans in New York, where backpacking Melissa seems the fitter for their mission. But Melissa is to prove both evangelist and exploiter. It is pearl-draped J.S. who will be truly changed by her Balkan odyssey, returning from the filthy camp — where the smells hang "like a bad mistake" — to her ritzy Manhattan digs figuratively a woman without a country, missing the refugee outpost awash in tears and "mad, thick coffee."

The story of one American's awakening, and another's well-intended if somewhat blindered pursuit, is a legitimate frame for Ensler's portrait of Bosnian suffering and displacement. And Knight does a nice job of flowering from polished, matronly professionalism to a whimsical and then liberating self-knowledge. During a Bosnian night of vodka, women, and song, her flushed, sloshed J.S. (named by a rigid-musician dad for Bach) demonstrates her programmed life to burgeoning friend Zlata by marching in mincing, self-amused little circles.

But the Bosnian women are more stereotyped than the American ones. Even Venora's butch, reluctant Zlata, until she gives terse, eloquent expression to the pain of her destroyed country, is the one-note voice of what J.S. calls the women's "rightful contempt at being patronized." The earthy Jelena (a husky-voiced Alyssa Bresnahan) yearns for the sensual days of her marriage, before her traumatized husband became a "mutation of war," taking out his rage on her. Elderly, Old Worldly Azra (Sally Parrish) pines for her cow. Teenage Nuna (a likable, flame-haired Maria Thayer) is a punk-garbed America enthusiast who, the product of a mixed marriage, feels divided against herself. And Seada (Marika Dominczyk) is "the gorgeous one," cradling a rag baby and an unspeakable story.

Michael Wilson directs the lively, ethnically flavored production, in which Melissa's tape recorder becomes almost a character. Ensler's play derives an undeniable power from its material and, especially in the shadow of September 11, succeeds in knocking through the safety wall America has liked to build around itself. "We make decisions all the time," the author writes in her introduction to the published script. "Decisions about them. Them is always different from us. Them has no face." In *Necessary Targets*, Ensler sets out to put a face on her Bosnian sisters. But it isn't particular enough — perhaps because she focuses too much on the mirror. ■

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Rough seas

A not quite enchanted evening

BY JEFFREY GANTZ

Rodgers & Hammerstein's 1949 Pulitzer winner *South Pacific* is the first musical I ever saw — some 45 years ago at the Lambertville Music Circus in New Jersey, one of those in-the-round summer-stock affairs. It's also the only musical I was almost in — some 25 years ago at the Little Theater of Key Biscayne, before the fire department decided the theater's exits were substandard.

Even though I missed my chance to belt out "There Is Nothing like a Dame," it remains one of my favorite musicals. What's not to like? The plot makes reasonable sense: on one of the Solomon Islands, during World War II, Navy nurse Nellie Forbush falls for French planter Émile de Becque, and Marine lieutenant Joseph Cable falls for Tonkinese girl Liat, the daughter of island philosopher Bloody Mary. But Arkansas-raised Nellie is devastated to learn that the mother of Émile's two adorable children was Polynesian; Joe, too, can't quite commit himself to the dark-skinned Liat. In the end, Émile and Joe volunteer for a dangerous mission and the prejudices get sorted out. Then there's the score, which includes "Dites-moi," "A Cockeyed Optimist," "Bloody Mary," "Bali Ha'i," "I'm Gonna Wash That Man Right Outta My Hair," "Wonderful Guy," "Younger Than Springtime," "This Nearly Was Mine," and, of course, "Some Enchanted Evening." I half-expected the Colonial ads to read, "Once you have found it, never let it go."

South Pacific

Music by Richard Rodgers. Lyrics by Oscar Hammerstein II. Book by Hammerstein and Joshua Logan, based on James Michener's *Tales of the South Pacific*. Directed by Scott Faris. Choreography by Gary Chryst. Costumes by Gregg Barnes. Set by Derek McLane. Lighting by Ken Billington. Music direction by Vincent Fanuele. With Michael Nouri, Erin Dilly, Armelia McQueen, David Warshofsky, Lewis Cleale, Kisha Howard, John Wilkerson, and James Judy. At the Colonial Theatre through December 16.

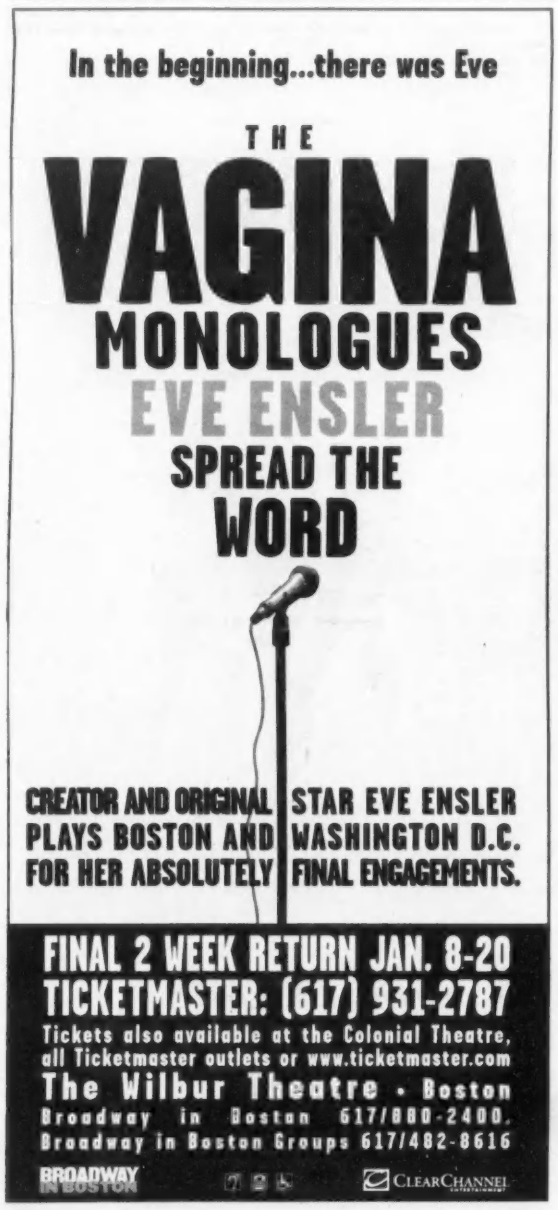
The original Broadway cast had Mary Martin and Ezio Pinza; the 1958 movie version starred Mitzi Gaynor and Rossano Brazzi (Giorgio Tozzi singing for the latter). I'd have said that any decent cast could hardly go wrong, but though the folks in this national touring production are decent enough, they seem all at sea. Actually, my problems started with the 20-piece orchestra, whose arrangements edge toward Lawrence Welk, and the alienation effect of the sound system, though I got used to the latter as the evening wore on. Derek McLane's set, palm trees and tropical flowers and lots of movable parts, doesn't exude authenticity, but this is a '40s/'50s musical, so that's all right. No beef with Gregg Barnes's costumes, either.

But great musicals are about singing and dancing and acting, and at Colonial none of these approaches great. In their vocal numbers, Michael Nouri as Émile and Erin Dilly as Nellie rise to climactic phrases like "This nearly was mine," but other lines get tossed off, almost spoken, as if the singers were saving their voices, and there's a lot of "styling." Nouri is an awkward, scruffy, bearish sort of Émile with a variable French accent; he reminded me more of Noah Beery Jr. than, say, a Gallic Ricardo Montalban. And Dilly's attempt at a "hick" twang and manner seems artificial and misplaced — even her twirling hips have a post-Madonna knowingness.

HONEYBUNS? *Michael Nouri and Erin Dilly are decent but hardly wonderful.*

Lewis Cleale as Joe Cable is callow but likable; David Warshofsky is a little laid-back as the entrepreneurial Luther Billis (shouldn't he be more like Ernest Borgnine or Phil Silvers?); Armelia McQueen is a boisterous Bloody Mary and boasts the most convincing pipes. The seabees make a hearty meal of their rousing choruses in "Bloody Mary" and "There Is Nothing like a Dame"; the five supporting nurses seem underpowered in "I'm Gonna Wash That Man Right Outta My Hair." In general, the military do too much slouching and not enough saluting; and John Wilkerson and James Judy, as the Navy brass, come off as feeble actors. Part of the blame for that has to go to director Scott Faris who quick-marches everyone through this *South Pacific* in under two hours of stage time, leaving little room for characterization. The worst moment comes when Nellie barely gets to put her arms around the bereaved Liat before the scene changes and everybody ships out.

Last Thursday's press-night performance was preceded by a brief video celebrating the Colonial Theatre's 100th birthday this year, in which we were reminded of the theater's distinguished history as a Broadway tryout house. The rest of the season includes recent Tony winners *Contact* and *Copenhagen*; I hope they'll make better birthday presents than this second-tier touring production. ■



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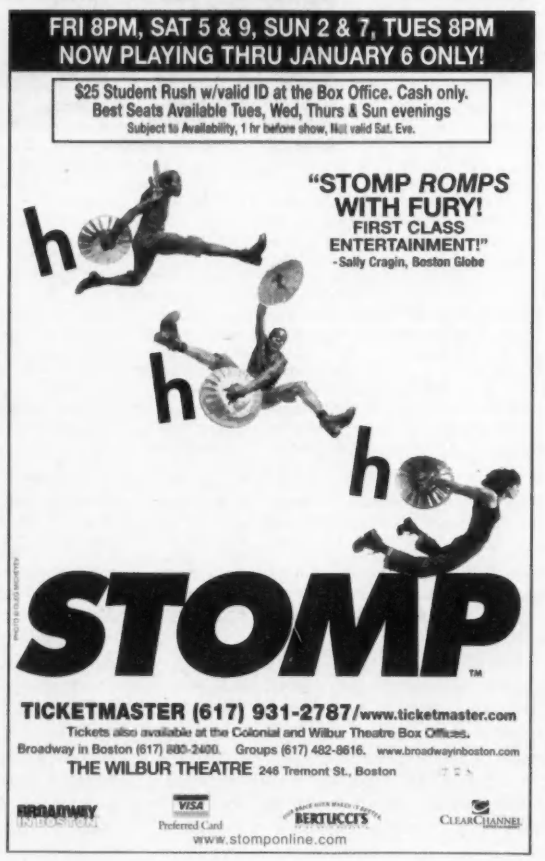
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play by play

COMPILED BY CAROLYN CLAY

■ **ANNIE.** The orphan, the pooch, and the bald billionaire live to see another "Tomorrow." The popular musical is at the **Turtle Lane Playhouse**, 283 Melrose Street, Newton (617-244-0169), through December 16 and December 26 through 30. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $21; discounts for seniors and students. The "Hard-Knock Life" also goes on at **Seacoast Repertory Theatre**, 125 Bow Street, Portsmouth, New Hampshire (603-433-4472 or 800-639-7650), through January 13. Curtain is at 7:30 p.m. on Wednesday (December 26 only) and Thursday, at 8 p.m. on Friday, at noon (December 22 and 29 only) and 4 p.m. (no performance December 15) and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $18 to $25; discounts for seniors, students, and children.

■ **ARCHIMEDES ABERCROMBIE MAKES A MOVIE.** Rough & Tumble Theatre, which is dedicated to inventive physical comedy, presents its latest original work, "a madcap story about a film director and his tempestuous star." Inspirations include 1930s screwball comedy and the films of Buster Keaton. Dan Milstein directs. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 16. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $10.

■ **BLACK NATIVITY.** Elma Lewis is the executive producer and John Andrew Ross the musical director of this annual National Center of Afro-American Artists production of the gospel-song play by Langston Hughes, "the black community's Christmas card to the world." The message is delivered, in rousing song, by a company of 160 singers (including children), actors, dancers, and musicians. At Tremont Temple, 88 Tremont Street, Boston (617-824-8000), through December 23. Curtain is at 8 p.m. on Friday, at 3:30 and 8 p.m. on Saturday, and at 3:30 p.m. on Sunday. Tix $17.50 to $37.50.

■ **BLUE MAN GROUP.** It would be difficult and unfair to try to catalogue all the antics of the Drama Desk Award–winning trio of cobalt-painted bald pates who have settled into long runs Off Broadway and at the Charles Playhouse. They begin their delightful and deafening evening of anti–performance art beating drums that are also deep buckets of paint, so that sprays of color jump from the instruments like breaking surf, and end by engulfing the spectators in tangles of toilet paper. Go experience it. At the Charles Playhouse, 74 Warrenton Street, Boston (617-426-6912), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday; at 4, 7, and 10 p.m. on Friday and Saturday; and at 1, 4, and 7 p.m. on Sunday. Tix $43 to $53; $19.75 obstructed-view seating; available at the box office and Bostix day of performance.

■ **A CHILD'S CHRISTMAS IN WALES.** This is the 25th anniversary of Lyric West Theatre's holiday tradition, a Scrooge-less Christmas card from Dylan Thomas. Presented by Lyric West Theatre at Mass Bay Community College, 50 Oakland Street (off Route 9), Wellesley (781-235-0488), December 8 through 23. Curtain is at 8 p.m. on Wednesday and Thursday (December 19 and 20 only), at 8 p.m. on Friday, and at 2 and 5 p.m. on Saturday and Sunday. Tix $27 to $32; discounts for seniors, students, and children.

■ **A CHRISTMAS CAROL.** The season's Scrooges are amassing. **Trinity Repertory Company** offers its 24th edition of the lively Adrian Hall/Richard Cumming adaptation of the classic Dickens tale of one miser's wild night. Michael Baron directs the production, which features two separate casts led by Scrooges Stephen Berenson and Cynthia Strickland. Musical direction is by Amanda Dehnert. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-456-0000), through December 28. Performance times vary. Tix $29 to $45. At the **North Shore Music Theatre**, David Coffee plays the skinflint cruising for conversion for the tenth consecutive year; the company's adaptation of the tale features lots of pyrotechnics and Victorian caroling. Greg Ganakas directs. At North Shore Music Theatre, 62 Dunham Road, Beverly (978-232-7200), through December 23. Curtain is at 7 p.m. on Wednesday and Thursday (December 19 and 20 only), at 8 p.m. on Friday (December 14 it's at 7:30 p.m.), at 2 and 8 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $18 to $56. At **New Repertory Theatre**, the show is called *A Christmas Carol on the Air* and takes the form of a live radio broadcast "complete with live music, live sound effects, and you as the studio audience." Rick Lombardo directs. At New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), December 19 through 23. Curtain is at 7 p.m. Wednesday through Friday, at 3 and 7 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $20, $15 for members; $15 for children, $10 for members' children. **Stoneham Theatre** takes its second annual crack at the Dickens classic, with Dale Place as the tightwad turned turkey giver. At Stoneham Theatre, 395 Main Street, Stoneham (781-279-2200), through December 23. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 3 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $25 to $35. The **Worcester Foothills Theatre Company** production, also in its second year, promises "captivating new special effects." On the Courtyard off Commercial Street, adjacent to the Worcester Common Outlets, Worcester (508-754-4018), through December 23. Curtain is at 2 p.m. on Wednesday, at 2 and 8 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $23.50 to $29; $15 for students. **Riverside Theatre Works** gets into the bah-humbug act, with a production designed to appeal to Dickens traditionalists. At French's Opera House, 45 Fairmount Avenue, Hyde Park (617-361-7024), through December 16. Curtain is at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tix $18; $15 for seniors and students. At **Hartford Stage**, the spirits get title billing in *A Christmas Carol: A Ghost Story of Christmas*, which is helmed by artistic director Michael Wilson and designed by Tony winner Tony Straiges and features Aled Davies as the meanie. At the Bushnell Center for the Performing Arts' Belding Theater, 166 Capital Avenue, Hartford, Connecticut (860-987-5900), through December 30. Curtain is at 7 p.m. Tuesday through Friday and at 1 and 7 p.m. on Saturday and Sunday; there are also 1 p.m. matinees on selected weekdays. Tix $30 to $45. And at the **American Stage Festival**, Scrooge's dead partner gets top billing. Craig Foley directs Tom Mula's *Jacob Marley's Christmas Carol*, in which Marley wins his own redemption by guiding Scrooge through his journey. At the American Stage Festival, 14 Court Street, Nashua, New Hampshire (603-886-7000), through December 23. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $18 to $25; $35 for December 15 gala.

■ **THE CHRISTMAS REVELS.** This year the Revels visits Tudor England, where the tradition began. "Travel with us in time to the golden age of the Revels — from Henry VIII's court to the coronation of the young Queen Elizabeth and the flowering of the Renaissance. Your guide will be Will Kemp, notorious fool, an actor in Shakespeare's company, and perhaps the most famous morris dancer of all time." Also on the bill: the Queen's Masque, King Henry's Joust, the Nipperkin Waites, the Pinewoods Morris Men, the Hampton Court Chorus, the Cambridge Symphonic Brass, and the Yonge Blaydes Dancers. As is traditional, direction is by Patrick Swanson, with musical direction by George Emlen. At Sanders Theatre in Memorial Hall, between the Yard and the North Yard, Harvard University, Cambridge (617-496-2222), December 14 through 30. Curtain is at 7:30 p.m. on Wednesday (December 26 only) and Thursday, at 3 and 8 p.m. on Friday (matinee December 28 only) and Saturday, and at 1 and 5 p.m. on Sunday (no 5 p.m. performance December 30). Tix $18 to $38; $12 to $30 for children under 12; $100 for opening night, which includes a pre-show reception that children may attend at no additional cost.

■ **CITY PREACHER.** ACT Roxbury Consortium and the Boston Center for the Arts present the East Coast premiere of Obie-winning playwright and Northeastern University professor Ed Bullins's 1984 work, which he has rewritten for the occasion. The 1930s-set play focuses on a crisis in the life of a young wastrel loosely based on the young Adam Clayton Powell Jr., when he must take up the pulpit for which he has been groomed. But the playwright wants to have it both ways: he appropriates Powell's biography but gives his own Aaron Jackson Price Jr. little redeeming value. It's hard to believe he could become the pioneering if controversial long-time Harlem congressman. Moreover, the work is more episodic than dramatic — though between Daniel Gidron's direction and Bullins's command of period and milieu, there are signs in the second act of a stronger play that might emerge. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 16. Curtain is at 8 p.m. Thursday through Saturday and at 2 p.m. on Sunday. Tix $15.

■ **THE CRUCIBLE.** The MIT Community Players tackle Arthur Miller's powerful 1953 drama, in which the Salem witch trials stand in for McCarthyism. At Kresge Little Theater, 48 Massachusetts Avenue, Cambridge (617-253-2530), through December 15. Curtain is at 8 p.m. Tix $10; $8 for other students, MIT faculty/staff, and seniors; $5 for MIT/Wellesley students.

■ **DANCING AT THE REVOLUTION.** The Theatre Cooperative presents the New England premiere of Michael Bettencourt's play about feminist, anarchist, and defender of labor Emma Goldman. It deals with her two-year imprisonment in Jefferson City, Missouri, and her later-in-life recollection of it. At the Theatre Cooperative, 277 Broadway, Somerville (617-625-1300), through December 22. Curtain is at 8 p.m. on Friday and Saturday and at 2 p.m. on Sunday. Tix $20; $15 for seniors and students, on Sunday only.

■ **ENRICO IV.** The American Repertory Theatre presents Italian playwright Luigi Pirandello's powerful 1922 examination of sanity and madness. An Italian nobleman fell off a horse and decided he was Emperor Henry IV of Germany; he's lived within that fantasy for 20 years, but now he's starting to come out of it. "Will he be able to regain his former identity, or is Henry trapped in the realm of his imagination, forever doomed to play the king?" Artistic director Robert Brustein, who's already adapted three of Pirandello's plays, including a hugely successful *Six Characters in Search of an Author* built on the ART company, is the adapter. Karen Coonrod directs a cast headed by David Patrick Kelly, whose Broadway credits include Nicholas Hytner's production of *Twelfth Night*, whose avant-garde credits include four plays by Richard Foreman, and whose film credits include the current *K-PAX*. Kelly received an Obie for Sustained Excellence in 1998. The cast also includes ART veterans Remo Airaldi, Sean Dugan, Alvin Epstein, Stephen Rowe, and Stephanie Roth Haberle. At the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), in repertory through January 13. Curtain is at 8 p.m. on December 18, 21, 22, 26, 27, 28, and 29 and January 1, 2, 10, 11, and 12, and at 7 p.m. on December 16 and January 6 and 14; there are 2 p.m. matinees on December 16, 22, and 29 and January 6, 12, and 13. Tix $26 to $61; discounts for seniors and students. On Monday December 17, ART resident dramaturg Gideon Lester moderates a symposium on the play, with panelists Franco Fido, professor of Romance languages at Harvard University; David Patrick Kelly; and Roger W. Oliver, professor of liberal arts and theater history at the Juilliard School. Curtain is at 8 p.m. Free and open to the public.

■ **FRE NOYEL AK PASTE NAFE.** Vwa Lakay presents a Haitian Christmas play. At the Strand Theatre, 543 Columbia Road, Dorchester (617-282-8000 extension 18), December 16. Curtain is at 7 p.m. Tix $15 in advance, $18 at the door, $8 for children 12 and under.

■ **A GIRL'S WAR.** Shakespeare & Company's Michael Hammond directs a taut, well-acted production of Joyce Van Dyke's new drama, which won the 2001 NETC John Gassner Playwriting Award. The work focuses on a 30ish New York-based fashion model who returns to her native Karabakh when the second of her two brothers is killed in the continuing civil conflict between Christian Armenians and Muslim Azerbaijanis. When Anna, whose mother is a militant Christian and Armenian, falls for a young Azerbaijani who may or not be a deserter from the Azeri army, the Americanized woman, who has deliberately disassociated herself from the war, suddenly finds herself with a foot in both camps. The dialogue bristles, and the play is both pertinent and powerful. Some of the plot, though, beggars belief. It's definitely worth a look — and definitely worth fixing. At Boston Playwrights' Theatre, 949 Commonwealth Avenue, Boston (617-358-7529), through December 16. Curtain is at 7 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 p.m. on Sunday. Tix $20; $10 for seniors and students with ID.

■ **HOLIDAY HAM!** Varla Jean Merman, the creation and alter ego of Jeffery T. Roberson (as well as the "rumored love child" of Ethel Merman and Ernest Borgnine), returns with her holiday show, which also features pianist Ricky Ritzel and "belter" Kristtine Zbornik. A benefit for the Pridelights Foundation, which supports organizations that illuminate the presence and contributions of the gay and lesbian community. At Club Café, 209 Columbus Avenue, Boston (617-277-4746), December 19 through 22. Curtain is at 7 p.m. Tix $25 to $30.

■ **HONK!** Boston Children's Theatre takes on the charming, Olivier Award–winning musical adaptation of Hans Christian Andersen's "The Ugly Duckling" by the British team of George Stiles and Anthony Drewe. At Suffolk University's C. Walsh Theatre, 55 Temple Street, Boston (617-424-6634), through December 30. Curtain is at 2 p.m. on Thursday, Friday (December 27 and 28 only), Saturday, and Sunday (no performances December 22 and 23); there are also Friday school-day performances at 9:30 a.m. and noon on December 14. Tix $10 to $17.

■ **I LOVE YOU, YOU'RE PERFECT, NOW CHANGE.** The Stuart Street Playhouse has a long-running hit in the Boston premiere of this Off Broadway success that's described as "*Seinfeld* set to music." "And sprinkled with saccharine," one might add, since *I Love You* is less quirky and more lovy-dovy than *Seinfeld*. The musical tour of heterosexual romance, with an enjoyable pastiche of songs by Jimmy Roberts and clever lyrics by Joe DiPietro, is a lot of fun, though. At the Stuart Street Playhouse, 200 Stuart Street, Boston (800-447-7400), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 and 7 p.m. on Sunday. Tix $29.50 to $49.

■ **INDUSTRIAL THEATRE'S HOLIDAY SPECTACULAR.** "No skates, no Zambonis, just some well-built tales about the sweet and sour nature of the holiday season" by various IT regulars. Heather McNamara directs. At Leverett Old Library Theatre, corner of Mill and Plympton Streets, Harvard Square, Cambridge (617-257-7480), December 15. Curtain is at 2 and 8 p.m. Free and open to the public.

■ **JOEY AND MARIA'S COMEDY WEDDING.** An interactive dinner-theater evening that re-creates "an over-the-top typical Italian wedding" where you get to play a guest. At the Tremont Playhouse, 275 Tremont Street, Boston (800-733-5639), through December 29. Curtain is at 7:30 p.m. on Friday and Saturday (doors open at 7 p.m.) Tix $49, includes five-item Italian buffet by La Famiglia Giorgio and free entrance to the club Matrix.

■ **THE LION, THE WITCH AND THE WARDROBE.** Theater in the Open comes indoors to present an original adaptation, by Mark Fleming and Kristan Raymond, of C.S. Lewis's intro-

Continued on page 12

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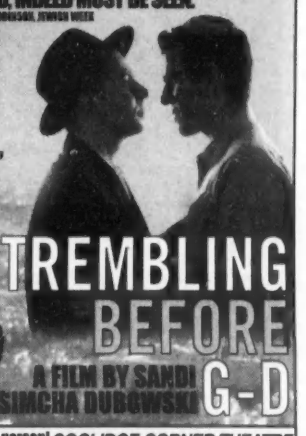

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Dec.24 2+5pm	Dec.25 NO SHOW	Dec.26 2,5+8pm	Dec.27 2,5+8pm	Dec.28 4,7+10pm	Dec.29 4,7+10pm	Dec.30 1,4+7pm
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Continued from page 11

duction to Narnia. For those who have had it up to here with the marketing of Harry Potter, Jeffrey S. Rath directs. At the Firehouse Center for the Performing Arts, Market Square, Newburyport (978-462-7336), through December 30. Curtain is at 8 p.m. on Thursday and Friday, at 3 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $13; $11 for seniors and children.

■ **A LITTLE NIGHT MUSIC.** Darko Tresnjak, who helmed *Amphitryon* at the Huntington Theatre Company last season, directs the 1973 Tony-winning Stephen Sondheim musical, with book by Hugh Wheeler, that's based on Ingmar Bergman's film *Smiles of a Summer Night*. Presented by Goodspeed Musicals at the Goodspeed Opera House, Route 82, East Haddam, Connecticut (860-873-8668), through December 16. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8:30 p.m. on Saturday, and at 2 and 6:30 p.m. on Sunday. Tix $22 to $44.

■ **MUSICAL! THE HOLIDAY MUSICAL.** The Lyric Stage Company of Boston hosts the Boston improv troupe Spontaneous Broadway Company, which puts a holiday twist on its fully improvised, Broadway-style musicals. "Taking audience suggestions of song titles that have never been written, plots and characters from the holiday movies you've grown to love (or hate), and perhaps some cheesy tinsel from an old Bing Crosby special, they improvise a new musical extravaganza every night!" At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through December 23. Curtain is at 7 p.m. on Sunday and at 7:30 p.m. on Monday and Tuesday. Tix $16; $13 for seniors and students.

■ **NECESSARY TARGETS.** Hartford Stage artistic director Michael Wilson is at the helm of this world-premiere staging of a new play by Eve Ensler. At Hartford Stage Company, 50 Church Street, Hartford, Connecticut (860-527-5151), through December 23. Curtain is at 7:30 p.m. Tuesday through Thursday (with Wednesday 2 p.m. matinees), at 8 p.m. on Friday, at 2:30 p.m. (December 22 only) and 8 p.m. on Saturday, and at 2:30 and 7:30 p.m. on Sunday (no evening performance December 23). Tix $22 to $60; discounts for seniors and patrons under 25. (Carolyn Clay's review is on page 9.)

■ **NOW WHAT?** Performance artist Daena Giardella "takes the audience on a gutsy, poignant, humorous, and riveting journey through the complexities of these extraordinary times since September 11." At Nexus Theater Center, 255 Elm Street, Davis Square, Somerville (617-623-1209), through December 15. Curtain is at 8 p.m. on Friday and Saturday. Tix $25; discounts for seniors and students.

■ **NUNCRACKERS: THE NUNSENSE CHRISTMAS MUSICAL.** The singing, dancing Brides of Christ are back in creator Dan Goggin's latest edition of his *Nunsense* series. Teri Gibson directs the production, which features the wacky nuns "filming a TV Special in the Cable Access Studio built by Reverend Mother in the convent basement." Sarah deLima, Leigh Barrett, Dan Bolton, Mary Callanan, and Nessa Hill, abetted by four children, serve up such numbers as "Twelve Days Prior to Christmas" and "We Three Kings of Orient Are Us." Musical director is Deb Lewis. At the Lyric Stage Company of Boston, 140 Clarendon Street, Boston (617-437-7172), through December 29. Curtain is at 2 p.m. (no performance December 19) and 7:30 p.m. on Wednesday, at 7:30 p.m. on Thursday, at 8 p.m. on Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $20 to $36. (Ellen Pfeifer's review is on page 8.)

■ **OTHELLO.** The American Repertory Theatre offers Shakespeare's tragedy of the noble black warrior and the green-eyed monster — all hinged on a hankie. Russian director Yuri Yeremin conceived the striking production, in which the action is played before a curved wall of mirrors that multiply, blur, and distort it. Not only is this beautiful to look at; the visual metaphor is also apt since the title character, manipulated by his evil ensign into a jealous madness, also sees things as they aren't. Otherwise, the David Wheeler–directed production is straightforward, with John Douglas Thompson a heartbreaking Othello and Thomas Derrah a deliberately unprepossessing Iago. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (617-547-8300), in repertory through January 17. Curtain is at 8 p.m. on December 14, 15, 19, and 20 and January 3, 4, 5, 8, 9, 15, 16, and 17, and at 7 p.m. on December 23 and 30; there are matinees at 2 p.m. on December 15, 23, and 30 and January 5 and at 10 a.m. on December 20 and January 4, 8, 9, 15, and 16. Tix $26 to $61; discounts for seniors and students.

■ **PLAYWRIGHTS' PLATFORM SUNDAY EVENING READINGS.** Playwrights' Platform, now in its 30th season, continues its Sunday-evening series of staged readings of new works by local authors. Readings take place weekly, excepting the last Sunday of each month. At Massachusetts College of Art, 621 Huntington Avenue, Boston (617-630-9704). Curtain is at 7:30 p.m. Free and open to the public.

■ **POLAROID STORIES.** Elaine Vaan Hogue directs this Boston University School of Theatre Arts production of Naomi Iizuka's play, which has to do with mythology and modern images. In Studio 210 above the Boston University Theatre, 264 Huntington Avenue, Boston (617-353-3349), through December 15. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday, and at 2 and 8 p.m. on Saturday. Tix $10; $5 for seniors and students.

■ **ROSE.** Adam Zahler directs the New England premiere of Martin (*Bent*) Sherman's one-woman play, a 1999 London hit. Its 80-year-old heroine never leaves the wooden bench where she is sitting shivah. Yet her story takes us across most of the last century, from a Ukrainian shtetl to the Warsaw Ghetto to the ship *Exodus* to Atlantic City and a millennial dotage in Miami Beach. That Rose's life-and-death story comes piercingly full circle gives it impact, but there are some longueurs along the circumference. The long first act, which covers harrowing but already well documented events, is less engaging than the second, which is vividly particular. The spare, nicely lit New Rep production is subtly directed by Adam Zahler and features Broadway vet Lucille Patton, whose Rose is more elegant than earthy but conveys a wry, flinty character and, especially toward the end, formidable emotion. At New Repertory Theatre, 54 Lincoln Street, Newton Highlands (617-332-1646), through December 16. (The coproduction moves to the Orpheum Foxborough January 18 through 27.) Curtain is at 8 p.m. on Thursday and Friday, at 4:30 and 8:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $26 to $34; discounts for seniors and students.

■ **SANDERS FAMILY CHRISTMAS: MORE SMOKE ON THE MOUNTAIN.** The Merrimack Repertory Theatre offers a new holiday show, the regional premiere of "a new testament to faith, family, and old-fashioned fun" from the creators of the popular musical *Smoke on the Mountain*. At Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell (978-454-3926 extension 1), through December 29. Curtain is at 8 p.m. Wednesday through Friday, at 4 and 8 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $20 to $35; half-price rush, one hour prior to curtain. (Ellen Pfeifer's review is on page 8.)

■ **SHEAR MADNESS.** The dramatis personae of the audience-participation whodunit (which is now the longest-running non-musical in American theater history) continue to comb Newbury Street for the murderer of a classical pianist who lived over the unisex hair salon where the show is set. At the Charles Playhouse Stage II, 74 Warrenton Street, Boston (617-426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $34.

■ **SHEL'S SHORTS: SIGNS OF TROUBLE.** The Market Theater unveils the first of two separate programs of short plays by the beloved author and illustrator of children's books Shel Silverstein, who was also a composer/lyricist and playwright. Among the oddities of this bill, which is directed by Wesley Savick, are "a woman whose curiosity gets the best of her when she ignores a 'Do Not Feed the Animal' sign, a suicidal man who interrupts his wife's relaxing bath, and an existential waitress who refuses to explain her 'No Skronking' sign." The cast, which will also be featured in *Shel's Shorts: Shel Shocked*, includes Neil A. Casey, Stephanie Clayman, Marin Ireland, John Kuntz, Laura Latreille, and Robert Pemberton. At the Market Theater, One Winthrop Place, Harvard Square, Cambridge (617-576-0808 extension 1), in repertory through January 27. Curtain is at 8 p.m. Monday through Saturday (excepting Wednesday) and at 3 p.m. on Sunday. Tix $35; $30 for seniors and WGBH members; $10 student rush, one hour before performance; $60 for tickets to both evenings. (For Carolyn Clay's review, see "After Deadline," in the News & Features section.)

■ **THE SOPRANO'S LAST SUPPER.** The interactive dinner-theater show that spoofs the hit HBO television series hits downtown. Here the neurotic mafioso is named Tony Baritone; he and wife Carmela invite you to an event that enables you to sit in on a Mafia commission, gamble with laundered money, and do some eating and dancing. At the Tremont Playhouse, 275 Tremont Street, Boston (800-944-5639), through December 21. Curtain is at 7:30 p.m. on Friday; doors open at 7 p.m. Tix $49 for dinner and show.

■ **SOUTH PACIFIC.** Broadway in Boston presents this Ordway Center for Performing Arts/Clear Channel Entertainment production of the beloved, Pulitzer-winning 1949 Rodgers & Hammerstein musical. At the Colonial Theatre, 106 Boylston Street, Boston (617-931-2787), through December 16. Curtain is at 8 p.m. Tuesday through Friday, at 2 and 8 p.m. on Saturday, and at 2 and 7:30 p.m. on Sunday. Tix $25 to $75. (Jeffrey Gantz's review is on page 10.)

■ **STOMP.** The theatrical conceit of shake-and-stomp, rock-and-roll rhythm, and movement was a sensation when Luke Cresswell and Steve McNicholas came up with it in Brighton UK a decade ago, and it remains so. The aggressive, athletic show, which has been playing Off Broadway for seven years, is back for another visit. And if the audacious choreography seems tuned down, the instrumental element — with instruments ranging from push brooms and trash cans to wooden sticks and Zippo lighters — is as loud and ingenious as ever. The hunky bodies, adroit moves, and pounding drums that are *Stomp* trademarks have not rusted with wear. At the Wilbur Theatre, 246 Tremont Street, Boston (617-931-2787), through January 6. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 2 and 7 p.m. on Sunday. Tix $25 to $52.50.

■ **THIS AIN'T YOUR BUBBE'S YIDDISH THEATRE.** Mark Novak and Renée Brachfeld "weave together a vibrant and joyful performance brimming with folk tales, music, and contemporary stories drawn from Hebrew, Yiddish, Sephardic, and American Jewish sources." At Temple Israel, Longwood Avenue and Plymouth Street, Boston (617-566-3960), December 14. Curtain is at 8:15 p.m. Free and open to the public.

■ **THE THREEPENNY OPERA.** The Huntington Theatre Company's Scott Edmiston directs this BU School of Theatre Arts production of Bertolt Brecht and Kurt Weill's landmark musical play, which was adapted in 1928 from John Gay's *The Beggar's Opera*. On the mainstage at the Boston University Theatre, 264 Huntington Avenue, Boston (617-266-0800), through December 16. Curtain is at 7:30 p.m. on Thursday, at 8 p.m. on Friday and Saturday, and at 2 p.m. on Sunday. Tix $10; $5 for seniors and students.

■ **WORKS-IN-PROGRESS, #45.** This is a forum for "not-quite-ready" performance pieces. On the bill are Mo and Libidot (Maurice Methot and Katrien Jacobs), David Behrstock, Melissa Putz, Rebecca Juliet Lazier, Sophie Sanders, and Chi Wright. At Mobius, 354 Congress Street, Boston (617-542-7416), December 14 and 15. Curtain is at 8 p.m. Tix $6; reservations recommended.

■ **THE XMAS FILES: BOSTON PLAYS 2.** Centastage Performance Group's seasonal offering is this bill of short holiday plays "ranging from the hysterical to the demented to the absurd." Included are *The Shepherd's Play*, by Russell (*Nixon's Nixon*) Lees; *Interview with a Virgin*, by Jan Davidson; *Christmas Breaks*, by Patrick Gabridge; *The Fruitcakes Are Coming to Town*, by George Sauer; *Oh! Henry*, by Dean O'Donnell; and *Ho Ho Ho*, by Josh White. Curt Miller directs. At the Boston Center for the Arts, 539 Tremont Street, Boston (617-426-2787), through December 22. Curtain is at 8 p.m. on Thursday, and Friday, at 2 p.m. (December 22 only) and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $20.50. (Ellen Pfeifer's review is on page 8.)

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Merce Cunningham on the small screen

BY MARCIA B. SIEGEL

People always say Merce Cunningham revolutionized 20th-century dance, which is true. How he did it isn't always clearly explained or understood. Charles Atlas's profile *Merce Cunningham: A Lifetime of Dance* (airing this Sunday at 10 p.m. on Channel 2 in PBS's *American Masters* series) conveys Cunningham's work without intellectualizing it: 60 years worth of imagination, wit, and dancemaking, in which every new step more or less erases what went before.

Cunningham has been interested in dancing above all, and Atlas's video is a stream of dance images, from his early, airborne roles with Martha Graham in the 1940s to the final shot of him at the barre in his Westbeth studio: old and creaky and lively, dancing to recorded house music. He talks a lot, as do his associates and critics, but the words are neither pretentious nor distracting, and they're complemented by particularly well-chosen dance footage.

We see the Cunningham company at different stages of its evolution, but the video doesn't dwell on individual dancers, either the sleek beautiful ones, like Robert Kovich and Lise Friedman, or the splendid oddballs like Viola Farber. The only other featured dancer is Carolyn Brown, who now directs revivals of his old works for an apprentice company.

Merce Cunningham: A Lifetime of Dance

By Charles Atlas. Airs this Sunday, December 16, at 10 p.m. on WGBH Channel 2.

History will probably judge Cunningham by the decades of dancers and choreographers he's influenced, not by the roster of his choreographic hits or masterpieces. He's made wonderful dances, but they're really anti-choreographies, strategically built to circumvent the rules for making dancing into memorable, formal units. Instead, he used chance procedures to effect an order outside his own control. This was an immense departure, and even after we grew used to his arrhythmic, multi-directional movement, the lack of conscious choreographic shaping still casts a kind of inscrutability over his dance.

He doesn't go in for stories, for beginnings and endings, narrative continuity, emotional build-ups and conclusions. His choreography doesn't track the ups and downs of a piece of music. He doesn't even arrange the stage so that certain people or locations are more important than others. All these devices help audiences make "sense" of conventional dances. Cunningham eliminated them, along with modern dance's intuitive structuring process.

Alongside the dance itself, he's made a place for accidental elements, ordinary things, inconsistencies. Borrowing from the ideas of his partner, John Cage, and his early collaborator Robert Rauschenberg, he wanted to include things in his dance that weren't rehearsed beforehand. He didn't try to impose his own specifications on his collaborators, either. Music, scenics, and lighting are designed separately and put together with the dance only at the last minute. Some accompaniments, maybe all of them, are indeterminate, built to be interpreted differently every time.

In return for all this uncertainty, we — and the dancers — experience a heightened sense of immediacy. Each moment makes its demands and gives way to the next. Everything is worthy of our attention, and when more than one activity is going on at the same time, we make the choices about where to look.

The video skims over an important period in the 1970s and '80s when Cunningham overcame his resistance to technology, furloughed the company for a year or so, and learned, with Charles Atlas, to work with film and videotape. This was an important link to his innovative recent use of digital technology to create work.

START THE REVOLUTION: *60 years worth of imagination, wit, and dancemaking, in which every new step more or less erases what went before.*

In the early 1990s he learned the computer program Life Forms, which allows you to input possibilities for a figure on the screen and subject it to the processes of animation. Life Forms produces a score from the user's instructions, and the live dancers adapt and learn the computerized choreography.

More recently Cunningham has worked with motion capture, a process of filming live dancers whose moving bodies are wired to leave traces on the screen. The motion patterns are transferred into the computer, where they can be changed almost limitlessly. Cunningham's great 1999 dance *BIPED* orchestrates the live dancers together with motion-capture images to make one of the most successful "multimedia" pieces ever.

Merce Cunningham's is a lifetime of living wakefully. When you get into the habit of this, you dismiss other, more ossifying habits. Early in the video he tells an unseen questioner, "Movement is just as fascinating to me now as it was when I began, maybe more." It isn't gadgetry that's given him such a productive life but a passion for looking at things — and making dance — in new ways. ■

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Telling a story?

Caitlin Corbett at Green Street; José Mateo's *Nutcracker*

BY MARCIA B. SIEGEL

Each of the five diminutive dances on Caitlin Corbett's program at Green Street Studios last weekend proposed a different idea about how to see dancing. Once the point was made, the dance was over. Right where another choreographer might have finished the exposition and gone on to develop and elaborate the theme, Corbett stopped. What she was asking us to look at was movement and how it's done by different dancers. For her this seems to be an absorbing and sufficient agenda.

In *Rock, Scissors, Paper*, Mia Keinanen, Erin Koh, and Kaela Lee moved in and out of unanimity. Even though there were only moments of identical movement, the women seemed to be in close accord all the time. One would split off and work in counterpoint. One would push another, who would fall onto the third. I remember one quick sequence where two of them framed the third, as if they were the back-up for a star.

Their movement was very active but expressively neutral, as if it would be cheating to emphasize or comment on what they were doing. Often, beginning with a gesture of the arm, they'd lead one whole side of the body into a pivot or a tilting fall. Or they'd twist so abruptly, they'd have to jut out a leg to stay on balance. Except for the moments where they broke off a sequence and jogged to another spot and begin again, their movement wasn't anything you'd encounter on the street. But it wouldn't take much of a mental leap for the viewer to see them metaphorically, engaged in games of power, affection, solidarity.

Corbett's duet with Koh, *Without Word* (1998), the only piece on the program that wasn't a premiere, took a similar noncommittal approach. But the movement seemed stronger, more angular, and it was colored by the familiar vocalise of Heitor Villa-Lobos's *Bachianas Brasileiras* No. 5. When the unnamed soprano on tape went into the darker, descending chromaticisms of the middle passage, the dancers drew even closer together than they'd been, and one repeatedly fell into the other's arms.

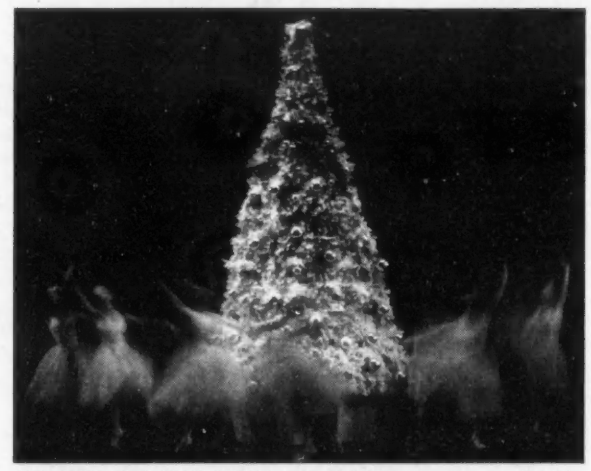
Jump, Corbett's duet with her 12-year-old son, Seth Corbett Myer, was more literal about the dancers' relationship. Working side by side and almost always in unison or close canon, they did simple things — gestures, two-legged jumps, big striding traveling steps. Occasionally she'd throw him a glance of encouragement, and he'd look pleased, proud of what he was accomplishing. I found it fascinating that the boy seemed to be moving so much more than the woman even though they were doing the same things. Whereas she knew how to economize, conserve energy, use only the essential parts of the body apparatus, he was tentative and a little bit diffuse, and unexpectedly graceful.

Two bigger pieces asked us to process multiple strands of information. Irene Lutts began *Girl and Letter* with a solo where her body wafted and wriggled, led by one arm. She could change direction and bend in the middle, but she didn't leave the spot where she'd begun. A voice on tape drifted in and out, describing a girl standing by a window reading a letter.

Lutts continued this action as Brian Crabtree and Alison Ball appeared behind her, doing some flat, linear movements and back-and-forth walks. Then three teenage girls arrived behind them and ranged through some cheerleadery moves with loud stamps and falls. Finally four non-dancer men did a phrase possibly derived from sports movement.

Each group stayed mainly in the stage plane where it had entered, achieving a kind of four-part harmony with their four different types of movement. All the performers wore cassette recorders that played the *Girl and Letter* tape at different times, so the soundtrack became a verbal canon. Once all this was established, the piece ended.

I had less success grasping the structure in *flying, falling*, an eight-dancer combination of music, film, sound effects, and voices. Ann Steuernagel's score was particularly intriguing — piano music tracks by Ravel and Ives were laid on top of each other to create a dissonant new composition. There was a videotape loop of a crow flying, a swimmer and some divers shot from below, a flower opening in slow motion. And intermittently there were muffled voices and a drone like a vacuum cleaner. The dancers moved in counterpoint groups that changed their constituency, but the dance ended before I really took in what they were doing.



NARRATIVE AND HOW IT'S DONE: *the Dream Fairies don't really help.*

MOVEMENT AND HOW IT'S DONE: *once Caitlin Corbett's point was made, the dance was over.*

IN JOSÉ MATEO'S *NUTCRACKER* (through December 30 at the Sanctuary Theatre in Harvard Square) the mice scamper around harmlessly. The fairies twirl on their toes. Drosselmeyer looks imposing, and the toy soldiers, cherubs, and polichinelles almost keep in time with one another. Nobody does very much in this production except show off his or her dancing. In other words, in a ballet that's known for its story — at least the first act — Mateo's characters seldom engage in any narrative action. The plot is not so much taken for granted as buried or submerged.

Mateo's aim seems to be to concentrate on dancing. He reveres the example of George Balanchine, who not only summarized the story lines of classics like *Coppélia* but created plotless glosses on *La Sylphide* (*Scotch Symphony*), *Napoli* (*Donizetti Variations*), *Swan Lake*, and *Raymonda*. Balanchine could erase traditional stories because his choreography had its own drama. His physicalizing of musical structure through the ingenious application of classical ballet steps and the performing of virtuosic dancers, down to the back row of the corps de ballet, could be at least as suspenseful and rewarding as the boy-girl-predicaments of the classical stage. *The Nutcracker* is practically the only 19th-century scenario he kept intact.

Rather than asserting itself as traditional, innovative, or revisionist, José Mateo's *Nutcracker* teeters between objectives. His Ballet Theatre has turned the Old Cambridge Baptist Church into a credible dance space, the Sanctuary Theatre, but the audience is ranged very close to the performers, with no real separation between worlds, as in a black-box theater. Foreshortened from the rising rows of seats, the big scenic elements look crowded, though the floor area is generous. For the theatrical illusions preserved in this production, you need distance. It's better not to be able to see how the effects work or how the dancers sweat.

The ballet doesn't settle into its signature Christmas Eve party until most of its themes have been unwrapped in two long dance scenes. First there's an ensemble of Dream Fairies, anticipating the Snowflakes who end act one. They have to navigate around an outsize silver Christmas tree that immediately disappears after Clara (Amanda Bertone in the cast I saw), in her nightie and pointe shoes, discovers the package the Fairies have left for her. All this happens to Tchaikovsky's party music, which accompanies another interpolated scene, with Drosselmeyer (played by Mateo), a group of performing dolls, and a toy theater that reminded me of Dr. Coppélius's workshop.

These preliminaries, I guess, are meant to prepare the audience for what follows, but actually they undercut the events of the ballet. If Clara dreams the giant tree and the fairies before the party, then there's no magic to the appearance of these fantasies when she dreams them later. If Drosselmeyer keeps a storehouse of entertaining dolls at home, why does he bring only two to the Silberhaus party? The excited flurries and expanding pleasures of Tchaikovsky's music get flattened to mere serviceability.

The delayed party scene makes only sporadic attempts to create the atmosphere of a cozy gathering of adults and children, mostly when naughty children have to be reprimanded. There's no drawing-room scenery except for a dinky little Christmas tree (soon to grow bigger in the transformation scene), and the guests don't seem to have clear roles, so you can't distinguish Clara's parents and her brother from the other guests. The "party," then, comprises formal dances, with Drosselmeyer as the center of attention, producing his surprises and presents with panache. There's just enough mimed children's play to establish that the nutcracker gets broken, repaired, and endowed with a doll's life in Clara's affections.

After the tree-growing episode and a confused encounter between the mice and the toy soldiers, the ballet relaxes into the traditional all-dance journey to the Snowflakes and the Kingdom of the Sweets. I thought this came off better and provided some opportunities for the more accomplished dancers: Elizabeth Scherban as the Snow Queen, Elisa Gerasin and Matt White in a trepak that looked more like a csárdás, Allysia Bullard and Eleana Santorineou-Dawicki as perky Chinese purveyors of Tea, and Meg Flaherty-Griffith as Dew Drop, incongruously dressed as a Russian princess among tutu-clad purple, yellow, and pink Flowers.

The Sugar Plum Fairy was Kimberly Carnevale, uncertainly partnered by Nathan Cottam. I'd rather not see any example of a high-classical showpiece up close. The mechanics of the tricky steps always overwhelm the poetry, and in this case, as Carnevale ripped into her pirouettes, I could also see her eyes flicker with apprehension as to whether she'd be safely brought to a stop by her partner. ■

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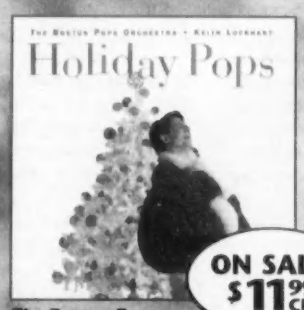

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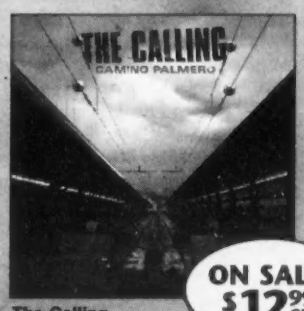

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Elements of style

Martin Amis won't play straight

BY RICHARD C. WALLS

Martin Amis is a "stylist" — which could mean he's a thoughtful writer who aspires to work from an extensive palette or else a prattling bore who refuses to play by the rules. Or maybe some combination of both. A good stylist can set people's teeth on edge. For most writers, writing begins (for many, it ends) as an intricate form of mimicry, one's bid to do one's rendition of the shared language. Which is why a stylist can seem positively anti-social. In Amis's case the urge to tap into a personal sense of the mot juste is so strong that commonplace phrasing dismays him. A few years back, around the time his novel *London Fields* appeared, he was being interviewed on the BBC's *South Bank* show, and he expressed the distress he felt when writing the flat, straightforward sentence. When host Melvyn Bragg pointed out that such sentences are unavoidable, Amis sighed that yes, that's true, but when he has to do them, a little part of him *dies* inside.

The War Against Cliché: Essays and Reviews 1971–2000
By Martin Amis. Talk Miramax, 521 pages, $35.

So *The War Against Cliché* is a grand but not unexpected title for a collection of Amis journalism from the past 30 years. The meat of the matter, and the larger part of this collection, consists of book reviews and fresh (in both senses of the word) takes on bits of the canon, but there are also ruminations on geopolitics, with an emphasis on nuclear war (he's against it) as well as Elvis Presley, sex, and such odds and ends as chess, dice, and other "Obsessions and Curiosities." Here all the style in the world can't overcome the sense of showing off one's well-roundedness — or so it seems to those of us who don't want to read about dice or Margaret Thatcher or (especially) Elvis Presley, ever again, no matter how voluptuously the insights are couched or how springily the sentences are sprung.

But the lit stuff, the main attraction, is really good. His eviscerations are neat and clean. William Styron's *Sophie's Choice* is "a flapping, gobbling, squawking turkey" and "a thesaurus of florid commonplaces." Anthony Burgess, though well worth reading, suffers from late-period bloat and his "recent prose is characterized by professional haste and a desire to be a stylist. The result is knotted, cadenced, bogus lustiness: every sentence, every phrase, is sure to contain some virile quirk or other. . . . " And John Fowles's *Mantissa* shames its author: "Stripped of the usual scaffolding (Fowles's considerable gifts as a middlebrow story-teller, the protective glaze of his pedagogy), such talent as survives stands there naked and trembling in the cold. Few writers have ever blown the whistle on themselves so piercingly."

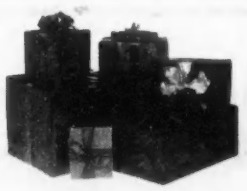
LA PETITE MORT: *Martin Amis does his best to avoid death by declarative sentence, and he usually succeeds — brilliantly.*

Some writers elicit something more ambivalent. In a series of reviews of books by J. G. Ballard, he evolves from dismissal to grudging admiration. He's cautiously simpático with Norman Mailer's "felicities of syntax" but finds the author's "old obsessions and drives" to be "impossibly dated: all that butch spiritual anarchism. . . . The idea of manhood is seen as a weird union of, say, Søren Kierkegaard and Oliver Reed" And like everybody else, he finds Elmore Leonard hugely entertaining, deciding with approval that he writes in "a kind of marijuana tense . . . creamy, wandering, weak-verbed."

Philip Roth is problematic, peaking with *The Counterlife* but going all wrong with *Sabbath's Theater*, where "the dangers of writing concertedly about sex are numerous and Roth skirts none of them. To his left, the Scylla of schlock; to his right the Charybdis of pornography. . . . You toil on, looking for the clean bits." Nabokov is adored, naturally, and Bellow is loved, curiously. One would think that Amis would find the latter's intellectual macho as dated as Mailer's funkier sort, and his furrowed-browed heroes who mentally juggle German philosophy while pulling down the willing chicks a bit tiresome, but no. He even adores *Ravelstein*.

Writing of Nabokov's collected letters, Amis says, "The book contains hardly a sentence that isn't droll, delicate, precise and alerting." Is that a case of blind love? Not really. Would it be an exaggeration to say the same thing about Amis's collection? Only a little. ■

HOLIDAY SAVINGS



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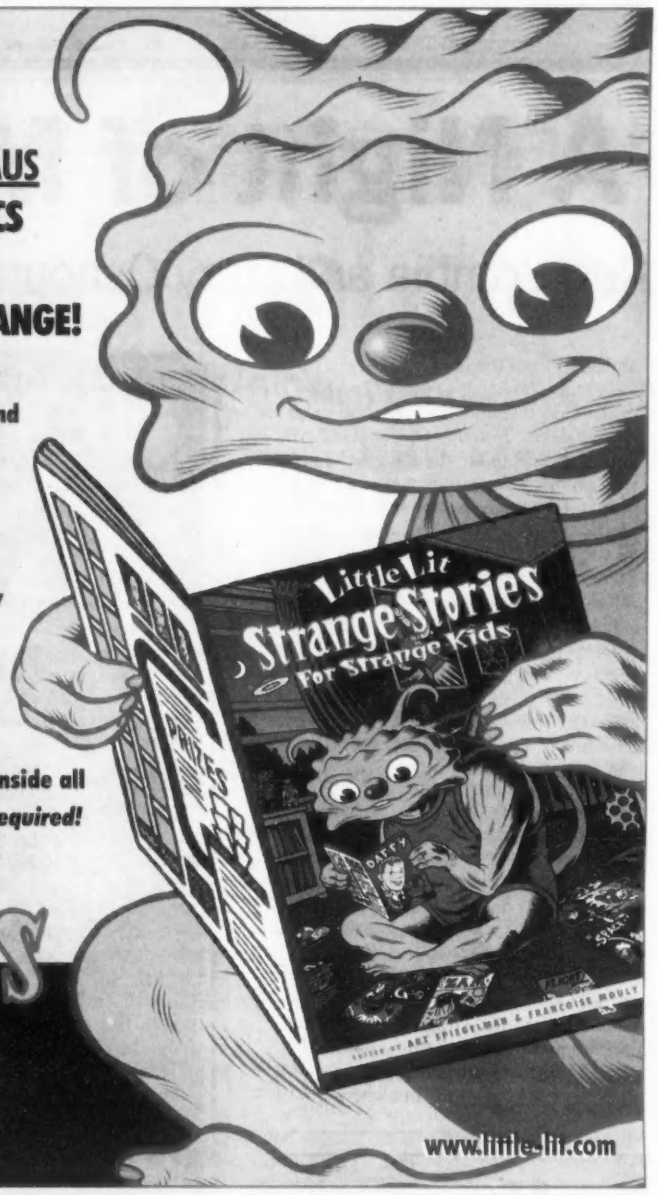

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'A Night of Merry Mayhem'

Rob Zombie and Ozzy Osbourne together — again

Continued from the cover

Down to Earth (Epic), as well as Zombie's *The Sinister Urge* (Geffen), the follow-up to his hit '98 solo debut, *Hellbilly Deluxe* (Geffen). Both discs debuted in the *Billboard* Top 10, and Zombie recently took advantage of a break in the touring schedule to direct new videos for both Ozzy ("Dreamer") and himself ("Never Gonna Stop").

Ozzy's personal and professional alliance with Zombie is indicative of the remarkable staying power he's shown over the past decade. In the wake of his '91 smash *No More Tears* (Epic), he announced his retirement from the road — which seemed like a pretty good idea given the ascendancy of grunge at the time. But someone pointed out that Ozzy would be a huge concert draw in any rock climate, and before long he was back on tour. He and Sharon organized the first OzzFest in '96, when metal was just starting to awake from its alternative-era slumber. Five years later, nearly every act on commercial rock radio — from Zombie to Linkin Park — is an OzzFest grad, and the Ozzman himself is godfather to a whole new generation of metalheads.

That's where *Down to Earth* comes in. Except for "Back on Earth," a one-off single from the '97 greatest-hits collection *The Ozzman Cometh* (Epic), new recordings haven't played a major role in the Ozzy renaissance. His crack *No More Tears* band were in flux during the recording of the '95 disc *Ozzmosis* (Epic), which sold respectably but not as well as its predecessor. Guitarist Zakk Wylde played on the disc but didn't appear on the ensuing tour; bassist Mike Inez and drummer Randy Castillo left to join Alice in Chains and Mötley Crüe, respectively. Ozzy also is said to have locked horns with producer Michael Beinhorn, the alternative-rock veteran who was hired to work on the album.

A new and improved Team Ozzy has been assembled for the new disc — starting with producer Tim Palmer, who made his name producing hit records for British rock singers of Ozzy's generation (Robert Plant, David Bowie). Old-school corporate-rock song doctors Marti Frederiksen (Aerosmith) and Mick Jones (of Foreigner, not the Clash) are aboard, and the Ozzman's recently solidified line-up is his best since *No More Tears*. Wylde agreed to do both the album and the tour this time, replacing journeyman Joe Holmes (who nonetheless wrote a couple of the disc's best tunes) alongside bassist Robert Trujillo (Suicidal Tendencies) and drummer Mike Bordin (Faith No More).

But perhaps the biggest surprise on *Down to Earth* is Ozzy's lyrics: he's in "Paranoid" confessional mode throughout, exposing his insecurities with a candor that's more chilling than any spook-rock cliché could be. He makes his point right away in the opening lines of the hit "Gets Me Through": "I'm not the kind of person you think I am/I'm not the Antichrist or the iron man." The song turns out to be a mushy thank-you letter to his fans, but it's the fiftysomething singer's war against himself that makes the deepest impression.

Wylde spruces up that tune's slightly overwrought Sabbath grunge with the kind of terrifying Slash-on-amphetamines solo he became known for back when you could still hear that stuff on the radio, and the band sound even better on the straight-up metal tracks. They move beyond Sabbath on the pummeling "That I Never Had," opting instead for the catchy power metal that defined Ozzy's early solo career. The singer has no trouble chugging along with them on that song or on the two sinister rockers that end the album: "Alive," which sounds like an apologetic tribute to his wife for putting up with his craziness, and "Can You Hear Them?", a frightening ode to the voices in his head.

Ozzy's more boisterous fans have always been reluctant to indulge the madman's avowed Beatles fanaticism, which is usually good for a chart-seeking ballad or two per album. That's why Foreigner softie Jones is here. But despite its clever nods to Sabbath, John Lennon, and deceased guitar god Randy Rhoads, the pacifist goop of "Dreamer" might be too much for even the girliest Ozzy fan. The disc's other Jones collaboration, "Running Out of Time," is more like it: an '80s-style metal ballad where Ozzy proclaims himself "just another lonely broken hero." Some of us wouldn't have our heroes any other way.

With 10 years and two multi-platinum albums under their belts, Rob Zombie's trash-metal horror institution White Zombie called it a day after touring in support of their hit '95 disc, *Astro-Creep: 2000* (Geffen). According to Zombie, he didn't expect much when he set out on his own with *Hellbilly Deluxe*. "When you end your band and try to do a solo thing, it usually never works. I was mentally preparing myself for it not to work so I wouldn't be surprised when it didn't. Because there had been a lot of solo records right at that time, like Scott Weiland and Chris Cornell, that never really caught on. I was like, 'Well, maybe mine's next in line.' I kind of set goals like, 'Okay, if we sell half a million, we should consider it really good and go from there.' For it to sell three million was great. I think it was mostly because my intent was never to get away from my original sound."

When Zombie got together with producer Scott Humphrey to make *Hellbilly Deluxe*, he was missing a crucial element of his original sound: a band. As a result, most of the sounds on the metal radio smashes "Dragula" and "Living Dead Girl" were electronic, and that made them Zombie's most industrial-sounding work to date. The singer did get a band together by the time he finished the album, and the cartoonishly named crew — Riggs (guitar), Blasko (bass), and Tempesta (drums) — show up road-tested and rarin' to go on *The Sinister Urge*. To Zombie, the disc's live-rock feel is an improvement. "Records like that just sound bigger and more exciting. On the last record, overly using computers and stuff was more of a necessity than my desire. I didn't have a team of musicians to work from to make it happen any other way."

Along with guest appearances by Ozzy (who duets with Zombie on "Iron Head") and Slayer guitarist Kerry King (who delivers a ferocious solo on the punkish rave-up "Dead Girl Superstar"), the album also includes a couple of left-field sonic embellishments that add color to Zombie's trademark grind. Female backing vocals and a cheeseball horn lick give the loping "California" an interstellar strip-club vibe; an entire orchestra shows up on the ghoulish sex saga "Bring Her Down to Crippletown." "All that stuff can be powerful if you use it right," says Zombie. "If you go back and listen to the big Bob Ezrin records from the '70s, from Kiss's *Destroyer* to *The Wall*, they all have those instruments scattered everywhere, and it just adds so much."

Adding frills like that helped accomplish one of Zombie's goals: to make each track on the disc stand out from the next. Another was to make the kind of concise album his heroes Sabbath and Kiss did in the '70s, with no filler. "When albums were shorter, I remember listening to the same album over and over. I never get that feeling now because people make their records so long that you never get to track 17 — ever, in your lifetime. With this record, you could put it in your car and listen to the whole thing by the time you get to where you're going. I always thought that was good."

Indeed, danceable radio nuggets like "Never Gonna Stop" and the darkly hedonistic "Feel So Numb" recall a simpler time when metal was about cars and rock singers had hair longer than their songs. The disc's one indulgence is "House of 1000 Corpses," the lengthy spaghetti-western title track to Zombie's debut feature film, which was recently dumped by Universal Studios for being "too dark and disturbing." The movie garnered Zombie a ton of publicity, and he's currently looking for a new distributor. "I don't know if there will ever be a soundtrack to the movie, so I figured I'd put it on the album, where to me it really belongs anyway. I write enough songs about other people's movies. It's nice to come full circle and write one about my own." ■

"A Night of Merry Mayhem" features performances by Ozzy Osbourne, Rob Zombie, and Mudvayne this Saturday, December 15, at the Centrum in Worcester. Call (508) 755-6800.

LESS IS MORE: *the danceable radio nuggets on Zombie's* The Sinister Urge *recall a simpler time, when metal was about cars and rock singers had hair longer than their songs.*

Nearly every act on commercial rock radio, from Rob Zombie to Linkin Park, is an OzzFest grad.

NO IRON MAN: *on the new "Running Out of Time," Ozzy describes himself as a "lonely broken hero" — but would we want him any other way?*

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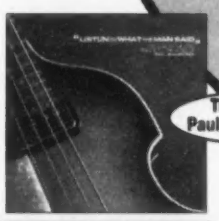

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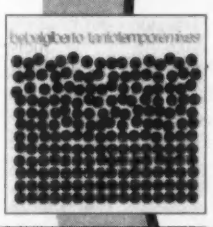

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Satellites of love

New transmissions from Medea Connection and Cave In

cellars by starlight
BY CARLY CARIOLI

It's your typical girl-meets-boy story. Y'know, daughter of new-age-bookstore owner meets recovering prog-rock geek in a class on existentialism: they hit it off and form a beguiling art-metal guitar-drums duo, a band devoted to cosmic-minded particle acceleration grounded in punk rock and Greek mythology whose uncategorizable output is equally indebted to Black Sabbath, New Order, and Procol Harum. Of course they fall madly in love, and their albums take on the surreal topography of a hermetically sealed dream universe, a musical vision that adheres to an interior logic all its own. *Village Voice* metallurgist Chuck Eddy calls 'em "pretentious" and gives a hearty thumbs up. They get married.

Which brings us to *The Bell Ringer* (Curve of the Earth), the sprawling, 70-odd-minute third album from the Medea Connection, now a trio for the first time on disc with the addition of bassist Steve Farmer. Coming on the heels of 1999's *The Golden Rectangle* and 2000's *The Action Noise* (both self-released), it's the work of a group of consummate outsiders, full of towering conceptual leaps and grand thematic flourishes. The sharp goth-pop hooks on the opening three-and-a-half-minute "Through the Fields" and the under-three-minute "Together We Explode" cut to the bone; elsewhere, the extended detours on "Before the Ceremony" and "Serpentine Walls" (clocking in at nine and 12 minutes, respectively) wind through bleak, ponderous, bulbous lunar landscapes. It's a music that's at once primitive — the drums pack a compact, four-on-the-floor wallop — and confrontationally expansive.

Pretentious? "Pretentiously engaging," offers singer/guitarist Daniel Brockman, over drinks at the Linwood Grille. His wife (she's also his drummer and his co-lyricist), Tanya Paglia, says, "We're not going for a dumb-rock æsthetic. It's insulting that rock would have to be stupid all the time. You do your own thing, and if at times it seems pretentious, then that's okay."

"I think at least on my end," Brockman explains, "I always saw a connection between pretentious '70s art rock and punk. I could see a tie between Steve Howe and Greg Ginn's playing. We want to play aggressive music, but we also want to have, like, Roger Dean artwork and stuff." It figures, then, that Dinosaur Jr were a big influence, though J Mascis was never anywhere near this haunted. "When I was in high school, I was really obsessive about Procol Harum," recalls Brockman. "They were kind of the same thing: they were really poppy, but then they'd have some 20-minute epic about, like, the sea. I thought that was the bee's knees at the time. Like Robin Trower and Mick Ronson were my big guitar idols in high school.

"When we started out, we were so insular about our æsthetic that I don't think it made sense to anyone else. It was all over the place. For instance, our feeling was, since it was only two of us, we wanted to be both set up at the front of the stage, angled slightly toward each other — so all the energy had to meet about five feet in front of the stage. Not that we expected anyone to get it. I don't know if we ever thought about what it would look like from the other side. At the same time, Tanya and I were also big Cheap Trick fans, and I don't think that anyone would've gotten that out of us. Like, 'Obsessed with Time' on *The Golden Rectangle* I think we sort of saw as 'Auf Wiedersehen' on *Heaven Tonight*. Like, 'Around song five there has to be this kind of suicide song.' But I don't think too many people would catch that; to us, it was like, 'Oh, yeah, of course! That's so Cheap Trick!' "

Talking about "Mirror Mind," from *The Action Noise*, Brockman goes on, "I had this idea of writing a song about talking with dead people. It sounds sort of stupid when you talk about it, but when you're writing a song about it, it can make more sense. The music came about because I was listening to a lot of Oasis at the time." Mind you, "Mirror Mind" is a six-minute Pink Floydian dirge.

"To me," Brockman continues, "it's all about amplifier worship. I think as a music appreciator in high school, I was very confused about what I wanted. I was never gonna be a metal kid, I was never gonna be a punk kid, I was never gonna be some pop nerd — like, 'That Randy Newman album he did in '74 that Lester wrote about is so great.' When I was in college and I wanted to be in bands real bad but I had no idea what kinda band I wanted to be in, I would think, I just want to play something that is rock music. I wanted to find out what rock music was. And I think maybe the primitivism was trying to find out what rock music is in the first place. And rock music is pretentious and not pretentious at the same time. It's always about making the most pretentious music you can out of the most blatantly standard set-up. My guitar sound and my songwriting was just an effort to play louder and have confidence in your own primitivism: that can be like your own style. And I can actually write a song in this style that I play, and if I do this enough, it'll look like it's on purpose, and soon it'll be a signature style, instead of, like, 'He doesn't know what he's doing.' "

But as I was saying, this is a love story, and *The Bell Ringer* is also full of love songs: moons-in-June, the whole bit. Except that when Brockman, with his imposing Peter Murphy–like intonation, gets to the part where your Italian waiter bawls, "That's amore!", he instead spends a couple of verses describing the anatomy of his beloved's retina, and another verse on the astronomic concept of totality. This being the Medea Connection, they can't be talking about just another moon. It's gotta be a total eclipse of the heart.

The last two songs on *The Bell Ringer* come from an album's worth of music the duo recorded for their wedding. "Before the Ceremony" is literally that: music to be played just before the ceremony. You wanna know what kind of wedding it was? Their bassist played a gong. "We made the parents march out to this parent-marching song we wrote, and the bridesmaids, too," Paglia recalls.

"And the whole thing has that same Medea Connection drum beat," says Farmer, the gongsman. "*Doom*, doom, doom, doom."

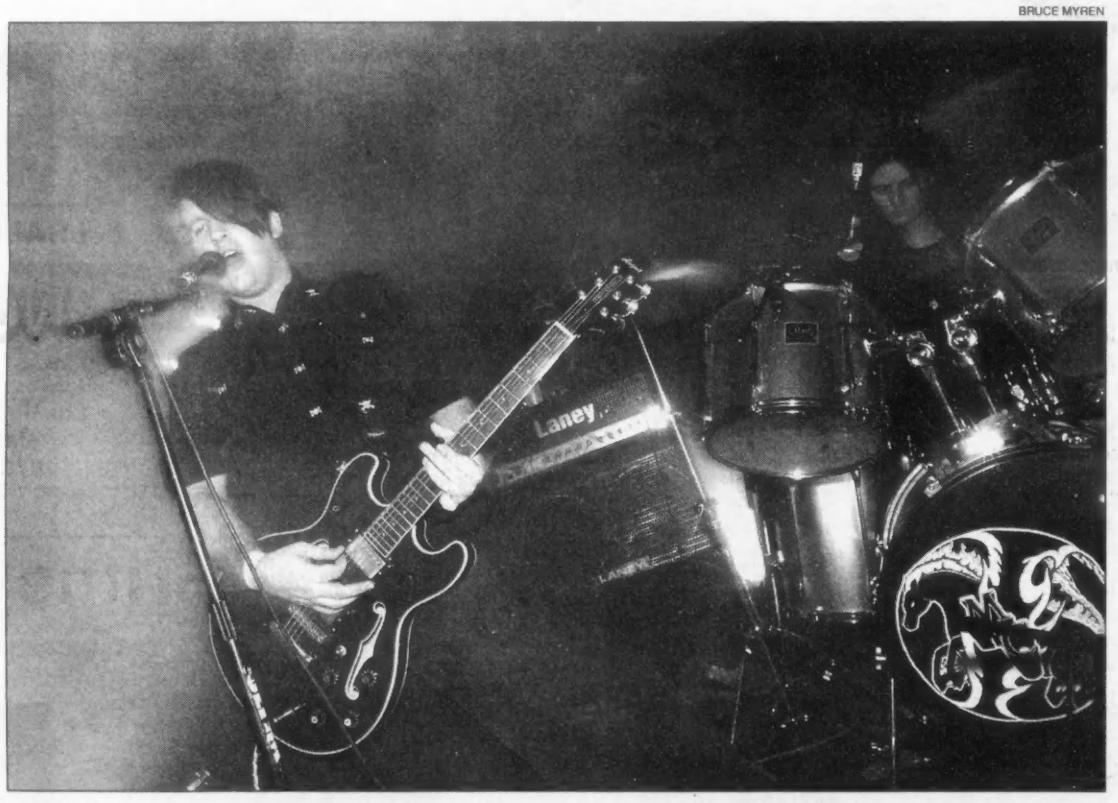
The bride marched down the aisle to a song they'd written that was inspired, says Brockman, by the Queen score for the scene in *Flash Gordon* where Max von Sydow's Ming the Merciless is on the verge of that diabolical wedding with Melody Anderson's Dale Arden. "What Tanya really liked about it — we listened to it over and over, I went out and bought the soundtrack — was there's a part halfway through where it becomes very discordant. Because she's marrying Ming the Merciless, it's not really supposed to be happening — and Tanya's like, 'There! Do that!' "

"I want the dark tones, because it's beautiful!" Paglia laughs. "I mean, obviously we're not dark people, so no one would take the wrong idea about it."

"Immediately after the 'You may kiss the bride' part, we did this heavy-metal version of 'Ode to Joy,' " says Brockman. "I think that was the part that freaked people out."

"No," laughs Paglia, "they *loved* it!"

BRUCE MYREN



TOTALITY: *the Medea Connection would rather be pretentious than dumb — but not without some moons-in-June thrown in.*

JUST BEFORE SAUNTERING into the studio with Cave In to record the sprawling, neo-prog epic *Jupiter* (Hydrahead), frontman Stephen Brodsky holed up with *Jupiter* producer Brian McTernan to record his second solo album — a follow-up to the precociously brilliant home-recorded *Expose Your Overdubs* (Magic Bullet), but also an album that was intended to be a proper studio debut. The result? A mature, well-thought-out, haunted and intimate effort, his most melodically and emotionally straightforward material to date.

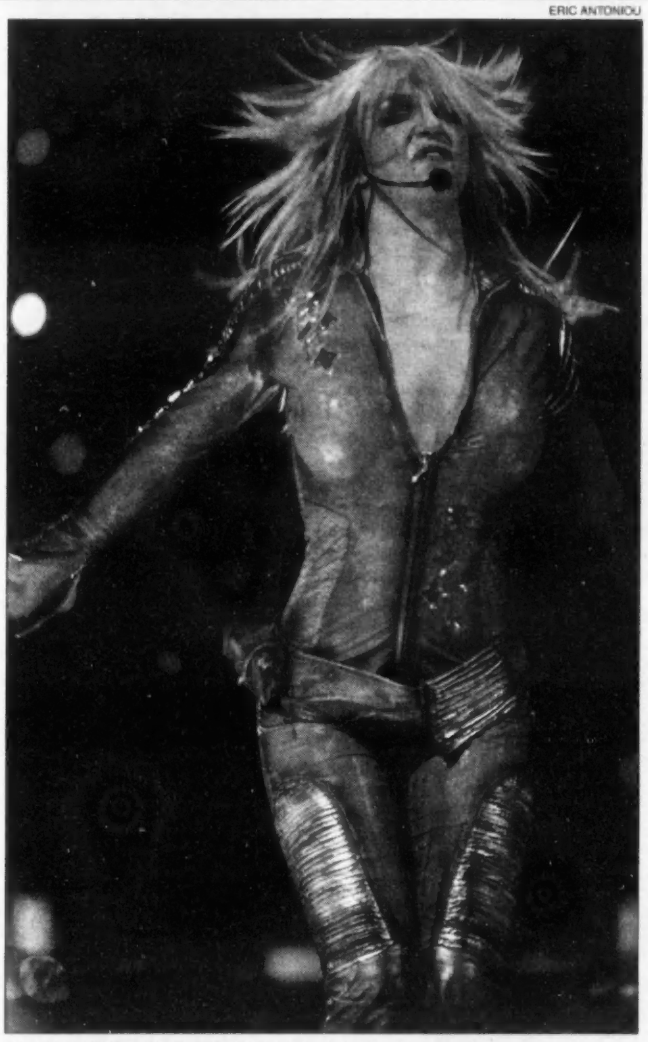
Unfortunately, the solo album Brodsky has just released, *Olé Sunday* (Magic Bullet), is not that album, and in fact *Static Intellect*, as the studio album was to have been called, may never see the light of day. (Although at one point it was so close to release that a review by yours truly appeared in a nationally distributed glossy magazine.) Instead, *Olé Sunday* is another batch of home recordings completed in the six months or so since Cave In signed to RCA; perhaps it shouldn't come as a surprise that the song whose title is written largest on the album cover is called "Big Deal." There are some decent sketches here and a few live favorites. The disc isn't as indebted to the heavenly aura and somber patina of Elliott Smith as was *Static Intellect*, but it can be a bit of a bore. A few of the tunes find Brodsky tickling the same Brookline High School ivories on which he recorded the *Moons of Jupiter* EP — a fantastic and ambitious transcription of a few *Jupiter* tunes to solo piano. "Sunday Free" is the most bittersweet song here and the best of the lot, but whereas *Expose Your Overdubs* seemed to document the energetic blossoming of a new songwriter just discovering his voice, *Olé* simply feels half-finished.

Just before heading to LA to rehearse songs for their forthcoming RCA debut, Cave In tapped Sean Slade and Paul Kolderie (Hole, Radiohead) for a quickie session at Fort Apache; the two songs appearing on their new Hydrahead single — one of two planned released to tide the band's audience over until the major-label album — aren't the best of the lot they've cooked up in the past six months. I've heard them play a couple of new tunes live that have sounded like a some brave new breed of punk-rock anthem, but these aren't them. The riff on the B-side, "Lift Off," seems to have been lifted off Quicksand's "Freezing Process." The A-side, "Lost in the Air," strips from their sound the dense magma of *Jupiter*, leaving a swirling and surging neo-grunge tune somewhere between *Gish*-era Smashing Pumpkins and the Who. It's a sign the band are in cocoon mode again — transformations are under way, but it's too soon to tell what sort of insect will emerge. ■

live and on record

BRITNEY SPEARS: FUN HOUSE

ERIC ANTONIOU



WHAT IT'S LIKE TO BE BRITNEY: *time and time again, she gave us nightmarish metaphors for the psychic distortion of teenage megastardom.*

What must it be like to be Britney Spears, to look outside and see oneself everywhere all the time, to look inside and see nothing? David Lynch would be hard pressed to come up with a better subject: a pop icon born of Disneyland hyper-realism and soft-drink wholesomeness and overlaid with the flimsiest sheen of robotic sexuality. Divided into two selves, the one on the surface obtuse and happy, the other all-knowing and unforgiving, both bound together in, as she introduces her latest tour, a "dream within a dream."

I hear Britney's music as barely restrained terror — not as a teenage girl singing to an idealized boy but as a Socratic dialogue between an idealized pop star and her insatiable audience, a story about the infinite crushing gravities of desire swirling at the dark heart of that black hole we call pop stardom. Last Sunday at the FleetCenter, just after she finished a song called "What It's Like To Be Me," Britney turned and looked herself square in the eye — that is, she looked into the eye of an exact life-size image of herself on an oversized video monitor. Then, as a new song played, Britney and pre-recorded Video Britney enacted a duel of a dance, a mirror image in double time. Soon the pre-recorded Britney disappeared and was replaced with a live feed of the actual Britney standing in front of the video screen, and a trail of duplicate images zoomed off, a visual echo of infinite surrogate selves dissolving behind her into darkness.

As a pop-music performance, Britney Spears's concert last Sunday was merely trite; though much improved, she is still an unconvincing dancer, and I suspect she didn't do much singing. As the confession of a secret self in the language of artifice, however, it was heartbreaking and scary. The rainbows-and-ice-cream Britney smiles and listlessly hits her cues, but she is a woman literally at war with her own image.

She emerged a vampire in a black trenchcoat with a blood-red lining, flanked by eight dancers in French Quarter zombie garb worthy of Anne Rice — a Queen of the Damned singing a revamped "Oops! I Did It Again." She closed with a "Baby, One More Time" envisioned as a baptism *cum* wet-T-shirt contest. Time and time again, she gave us nightmarish metaphors for the psychic distortion of teenage megastardom: the clockwork ballerina trapped in a music box (the set-design premise for a medley of her most tragic songs, including "I Was Born To Make You Happy" and "Lucky"); the imagemaker trapped within her own image; the dreamer imprisoned in the dream. During "(You Drive Me) Crazy," her dancers circled her with trapezoidal mirrors and ensnared her in a net; for "Overprotected," a video monitor showed her dancing behind bars while the real Britney danced in a cage of laser lights. The real and the imagined, the actual and the simulated, swirled until they became indistinguishable.

At the end, Britney leaves the stage. We see her on a video monitor, waking with a start from sleep, telling her audience what it's just seen is a dream, a ghost, a fantasy. The camera pulls back and she's seen trapped in a droplet of water against a black background. And this time she doesn't wake up.

— Carly Carioli

KING CRIMSON: OUT OF BALANCE

Word was that King Crimson were playing heavier than ever after their series of fall concerts opening for Tool on the West Coast. That's not true. Although the venerable band's performance at the Orpheum last Saturday leapt to heights of virtuosity, pastel soundscapes edged out powerful riffs and solos, and fractured rhythms anchoring deft improvisations were a steamrolling contrast to the dynamics and diversity of past performances.

This was not a bad concert, by any stretch. Although Pat Mastelotto remains a less inventive drummer than long-time King Crimson sticks hero Bill Bruford, band founder Robert Fripp and Adrian Belew are still the world's most daring guitar tag team. On stage Belew laid Jackson Pollock splatters of sound and sonorous melodies over Fripp's furiously dense single-note rhythm patterns, which occasionally came to thunderheads of soloing. And Trey Gunn proved a touch-guitar virtuoso who covers the bass-to-high range faultlessly, even if his instrument loses a level of emotional expression because of its inability to bend notes like a conventional guitar or bass.

The problem is that King Crimson's current live identity is that of a primarily instrumental outfit. In the past, the mix of purely instrumental numbers and songs was more evenly split. The verse-chorus-bridge structures of Crimson's formal songs seem to spark more ideas in their improvisations, giving the group something richer than heads to draw upon for melodic inspiration and encouraging wider dynamics. Belew's high and lovely voice is also a welcome presence, giving uplift or earthy grounding to King Crimson's sonic architecture. At the Orpheum, its diminished role kept the group from tapping all their strengths.

For evidence of King Crimson in balance, consult *Vroom Vroom* (Discipline Global Mobile), a just-released live double CD that captures the band as a sextet (with Bruford and bass/Chapman-stick ace Tony Levin) in 1996. The mix of songs and improvisations is spot-on, the playing full of colorful divergence.

Nonetheless, the new "Electric" put the accent on interplay and intricacy. Sustained Eastern-influenced lines and melodies that wove a dense Mars-scape of sounds were passed from player to player as they improvised on one another's themes. Mastelotto's increased use of rhythm loops and electronic textures also enhanced King Crimson's sonic palette.

Opener John Paul Jones's set was a reminder of just who played many of the thrilling slide-guitar lines on Led Zeppelin's albums. His new material, from a CD slated for February release, had its charms; even a solo number about a married couple's plans for a romantic getaway that he performed in his clipped British accent with just a ukulele won points for personality. Jones not only maintained his reputation as one of rock's greatest bassists, fronting a trim trio, but took joy in turning his electric mandolin into a monster, running it through a Marshall stack and delivering a jolting instrumental with the headlong charge of his old guitar comrade Jimmy Page in top form. Yet the most exuberant performances, and crowd reactions, came with the old Zeppelin tunes. Jones's zingy steel-guitar instrumental versions of "When the Levee Breaks" and "Black Dog" (on which he used his pick and slide to leap gracefully among vocal melody, rhythm chords, and solo breaks) reached back to the instrument's '50s glory days while maintaining the edge — and thrill — of contemporary improvisation.

— Ted Drozdowski

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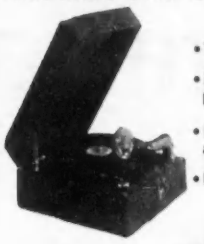

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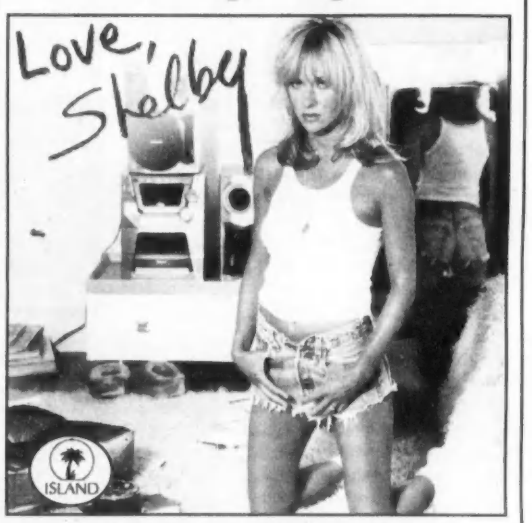

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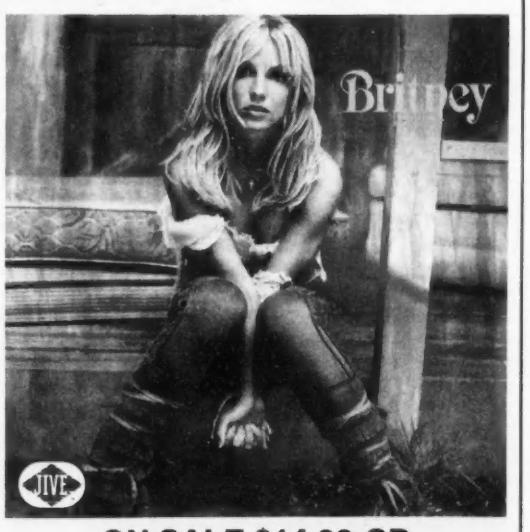

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music

Thinking aloud

Beethoven piano concertos with Sherman, Gordon, and Tomšič

BY LLOYD SCHWARTZ

When Gianluca Cascioli played the Beethoven First Piano Concerto with the Boston Symphony Orchestra Thanksgiving weekend, he inaugurated a local run of Beethoven piano concertos. There were three during the next two weeks, and each one had something vital to say.

The Pro Arte Chamber Orchestra, under principal guest conductor Gunther Schuller, presented Beethoven's Third with Russell Sherman, one of the most "thinking" (or "rethinking") and "feeling" pianists around, and the first American to record all of Beethoven's piano sonatas and concertos — following in the footsteps of the greatest 20th-century Beethoven pianist, Artur Schnabel, who became, in the 1930s, the very first pianist ever to record them all (Sherman's new three-CD Beethoven-concerto box has just been released on GM, Gunther Schuller's record label — see below).

The Third Concerto, a dramatic piece in C minor, was obviously inspired by Mozart's heartbreaking Concerto in the same key (K.491, which Sherman will be playing with Emmanuel Music's Craig Smith on January 12). But from the moment the piano enters, you know you're dealing with a composer who is staking a claim to new musical territory.

Sherman's entrance began as an earth-shaking rumble welling up from some deep terrestrial core and erupting like the sacred river in Coleridge's contemporaneous "Kubla Khan" ("And from this chasm, with ceaseless turmoil seething,/As if this earth in fast thick pants were breathing,/A mighty fountain momently was forced"). Immediately the pianist repeated the theme in his tenderest, most pained voice as he entered into dialogue with Schuller. His clear bright arpeggios seemed to lift right out of the orchestra. The cadenza became an Odyssey — heroic and rangy (was the pianist just passing through Hungary?), and searching. Sherman's ultra-pianissimo trills practically glowed in the dark.

The middle movement — very slow, a real Largo — was more a hymn, a prayer, than an aria. Sherman ended the song on a single quiet note that triggered a rhythmic trip wire that sent him dancing, tentatively at first, then buoyantly, into the minor-key, sad-happy Rondo finale.

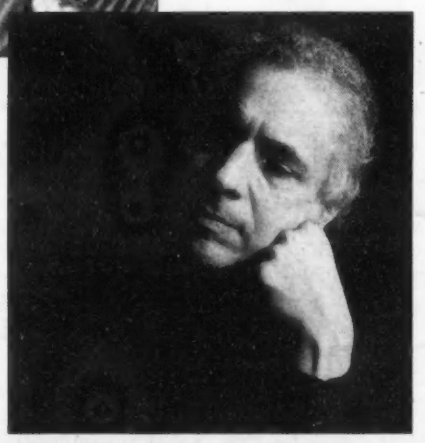
Sherman is famous for hearing melodic invention in the left-hand accompaniment. And in Schuller, he had a conductor who could swing the same quality with the orchestra. Schuller's imaginatively balanced program began with two classical pieces, Mozart's alternately busy and stealthy *Figaro* Overture preceding the Beethoven, and ended with two spiky and tuneful 20th-century dance classics: Stravinsky's incomprehensibly neglected *Danses concertantes* (1942), which simultaneously tickles you with sharp fingernails and a feather boa, and Milhaud's 1919 *Le bœuf sur le toit* ("Bull on the Roof" — the name of a Brazilian popular song), in which soupy salon music tries to interrupt a samba so infectious you can't get it out of your head even after the piece is over. The orchestra got — and delivered — the joke of Milhaud's piquant "out-of-tune" harmonies, though maybe Schuller overstated the understatement.

A few words on the Sherman recordings. Schuller has done the music world a great service in preserving these live performances presented by Monadnock Music last year. James Bolle is the sympathetic conductor, and the orchestra captures both the refinement and the grandeur of the music. But it's Sherman's party. It's tempting to isolate memorable keyboard moments: the poignant slow-motion cascades in the opening movement of the First Concerto, or those amazing subtle transformations from shadowy doubt to sunlit illumination in the cadenza; the slow bel canto aria in the Second; that soulful Largo of the Third; the brief but profound Andante con moto of the Fourth, with the piano as Orpheus pleading with the implacable spirits of Hell for the release of Eurydice; the radiance of those shimmering, otherworldly high chords in the first movement of the *Emperor*, or its Adagio, reaching higher and higher, then drifting down in acceptance, or the enchanted transition to the tingling Finale.

PEOPLE'S CHOICE: *Dubravka Tomšič has captured not only Boston's heart but also Seiji's.*

But these performances are such enthralling and unified wholes, it's a disservice to dwell on effects. Sherman and Bolle trace Beethoven's stylistic adventure from "Enlightened" 18th-century Classicism to the uninhibited outpourings of a true Romantic, and his spiritual passage from musical explorer to soul-searching hero. As in all indispensable performances, there isn't a moment that doesn't carry meaning.

THE FOLLOWING WEEKEND, pianist Judith Gordon played the C-minor Concerto with the Longwood Symphony Orchestra under Francisco Noya, Gordon's fifth annual benefit concert for the Hospitality Program — a non-profit organization that provides housing for patients and families of patients who come to Boston for medical treatment. The Longwood Symphony is a group of gifted amateurs from the medical profession. And Gordon is a superb musician. But the Longwood couldn't provide the partnership that the Pro Arte and Monadnock orchestras offered Sherman. The individual players make good sounds (except for the principal horn, who was not having a good day). But Noya had his hands full keeping them together, so there wasn't much rhythmic life. Transitions, even from movement to movement, were clumsy to the point of near disaster. Gordon was at her best when she was left to herself, in the cadenzas and especially in the hymnodic rapture of the slow movement. Beethoven, we might have known, isn't easy. At least Noya was able to galvanize the orchestra in the "harder" Tchaikovsky Fifth Symphony.



INDISPENSABLE: *there isn't a moment in Russell Sherman's Beethoven that doesn't carry meaning.*

THIS STRING OF CONCERTOS ended with the return to the BSO of Dubravka Tomšič, the extraordinary Slovenian pianist who has won not only Boston's heart but also, to his credit, Seiji Ozawa's. In his abbreviated last season as BSO music director (he has only three Boston programs left, in April), his list of guest soloists includes only personal favorites — Peter Serkin, Mstislav Rostropovich, and Tomšič.

The concerto was Beethoven's most poetic and most daring — No. 4 in G, which opens with one of his most original strokes: instead of the usual orchestral introduction, there's a quiet phrase for solo piano. Tomšič gave a mysterious solemnity to the first chord, a calling to attention, an invitation to listen; she paused, then speeded up to round out the phrase, as if to say, no, no lingering, not here — not yet. Ozawa and the orchestra responded with a fuzzy lyricism bordering on the sentimental. The rest of the movement seemed a little unsettled. Tomšič dazzled with her range of color, her glistening tone, the technical bravura of the trills and runs, the hushed intimacy of the quiet playing — though, uncharacteristically, she missed a few notes (the following afternoon, when I listened to the radio broadcast, she was flawless).

Nothing unsettled about the slow movement, though. This was one of the most affecting performances of this movement I've ever heard. Tomšič seemed in a trance — so close to silence, to stasis, to the still point of the turning world, she seemed unaware of her surroundings. This Orpheus wasn't pleading with the guardians of Hades; he was in a state of spiritual contemplation. There's a sudden crisis — a series of rising trills, growing louder and louder, more and more terrified. Then arpeggios plunging into an abyss. The human tragedy has to be acknowledged. But there were no compromises. When the crisis passed, the "vivacious" rondo brought us back into a livable world.

The evening began with more Beethoven — a pallid, unintense *Egmont* Overture (nothing like the thrilling version Claudio Abbado offered as an encore to his Berlin Philharmonic concert in October) — and ended with one of Ozawa's more convincing renderings of the most famous piece written for the BSO, Bartók's ominous and comic *Concerto for Orchestra*, which was commissioned by Serge Koussevitzky in 1943 (you can hear him conduct the first broadcast performance, December 30, 1944, a month after the world premiere, on the BSO's new 12-CD box of archival radio broadcasts). Ozawa still conveys no sense of Bartók's Hungarian ethnicity, but he elicited more dynamic variation than I've come to expect from him, and if there were passages that still needed polish, better that than the usual narrow mechanical perfection.

TWO RECENT VOCAL RECITALS were object lessons in how to — and how not to — put a program together. Cheers to mezzo-soprano Lynn Torgove. Here was a faculty recital (she teaches at New England Conservatory) that was also thoughtful and ambitious, with premieres of two powerful song cycles by major Boston-based composers: the local premiere of John Harbison's haunting (and sometimes comic) *North and South*, his setting of six elegant and urgent poems (mostly love poems — one still unpublished) by Elizabeth Bishop, and the world premiere of Andy Vores's chilling *Six Songs on Poems by Margaret Atwood*, also "love" poems, but at times so desperately bleak the singer can only stutter the consonants.

Torgove and her game accompanist, Kayo Iwama, surrounded these with a set of Gershwin love songs, for which her newly expanded vocal power seemed almost too lavish, and an insinuating Kurt Weill set, which in its spectrum of approaches to love succeeded in tying the entire program together.

Three days later, the glamorous and glamorously gifted twentysomething Armenian-Canadian soprano Isabel Bayrakdarian made her Boston debut in the FleetBoston Celebrity Series, accompanied by no less a celebrity accompanist than the dexterous Martin Katz. The program was occasionally charming but mainly lightweight, and it didn't hang together: six Spanish songs by Granados and three Debussy settings of Baudelaire, selected from longer cycles, and a spectacular Vivaldi motet; then, after intermission and a change of gown, five Tchaikovsky songs, and a batch of appealing Armenian folk songs — love songs and lullabies. Plus encores by Fernand Oubradous, Pauline Viardot (the famous 19th-century coloratura), and Samuel Barber. Bayrakdarian has brilliance and style and an exciting voice, but she doesn't probe anything too deeply, and she didn't give herself (or us) much meat to chew on. ■

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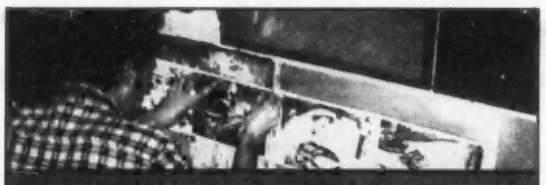

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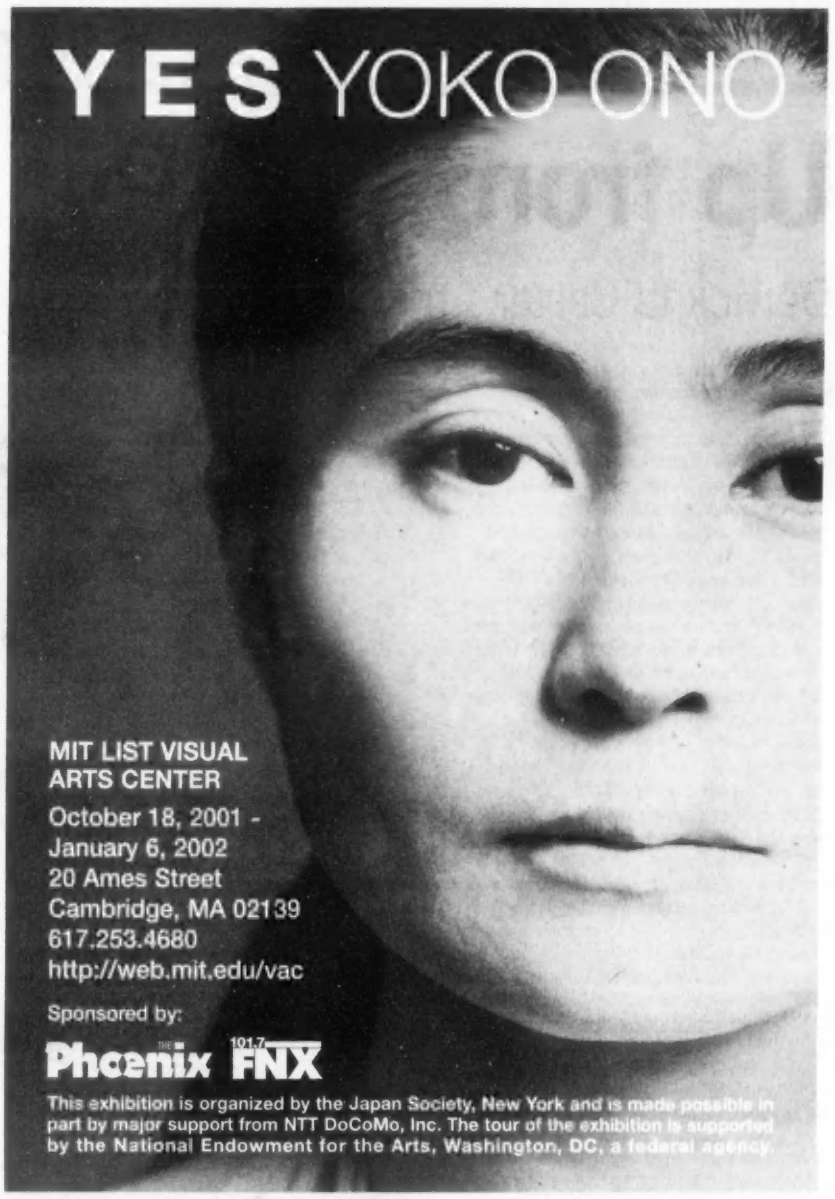
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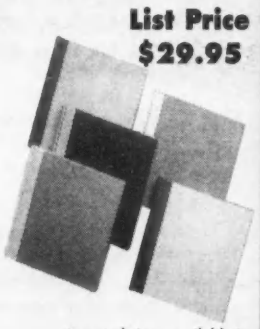

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Up from slavery

Derrick L. Carter's master works

Frequencies by Josh Kun

The new mix album from African-American house DJ Derrick L. Carter, *About Now . . .* (Sixeleven), begins in the 1860s, on a Southern plantation, with hoe-toting slaves working the fields within earshot of their master's call. Before flowing into Money Chocolate's "Keep the Love," Carter puts a scratchy vinyl recording of Ernest Gaines's 1971 slave-testimony novel *The Autobiography of Miss Jane Pittman* on his turntable and we hear the time-worn voice of the writer channeling the voice of Pittman's master as he reluctantly frees his slaves. "Proclamation papers jus' come down to me," Gaines has her saying in his voice, "and they said, y'all as free as I am." Carter lets the last few words echo for a few seconds, giving the present time to catch up with the past.

UNCHAINED MELODIES: *only with Moses Asch was Leadbelly able to do it his way.*

The autobiography is a fictional one, a creation by Gaines in which a 110-year-old former-slave-turned-civil-rights-advocate tells her stories into a tape recorder. But it marks the beginning of a technological chain reaction that now cross-fades between slavery and freedom and ends on the urban dance floor: a fictional tape recording is the basis for an actual novel that produced a vinyl sound recording that starts a house mix made from, in Carter's own words, "118 Mac G4's, 21 Technics MK 1200s, 7 pioneer DJM 500s and a DAT player found in the trash."

The ghosts of slavery haunt Carter, a black man who uses machines to make music for other people to dance to. *About Now . . .* is his response to that haunting, his DJ abolitionist attempt to take the power of freedom away from the master and put it, centuries later, into the mouth and hands of a former slave. In the CD's track notes, he caps the song list with the pronouncement, "No more slaving from 'Can't see in the morning' to 'Can't see at night.' " For Carter, the end of slaving begins, in classic Caliban style, when the black artist stops being used by technology and starts using it to create new grammars of expression. "You give me words," says the DJ to Prospero, "that I might curse you with them."

In his 1999 *Atlantic* essay "Technology Versus African-Americans," Anthony Walton laid out the history that Carter's mix curses at, a history of how the West developed new technology either to conquer and victimize blacks (the Portuguese "caravel" slave ship, guns used by slave traders) or, in the case of the cotton gin, to turn blacks themselves into machinery, the non-human instruments of labor that became the very technology used to build America's empire. For Walton, the legacy of this history is black techno illiteracy. For Carter and just about every other 20th-century black musician — from Mamie Smith to Timbaland — who has used technology to cobble a new self out of soundwaves, the legacy is the opposite: the end of slaving and the beginning of black techno mastery.

Take the story of Leadbelly, the singer/songwriter/guitarist who in between being born on a Louisiana plantation in 1885 and dying dirt poor in 1946 was recorded by the white Library of Congress archivist John Lomax on the portable disc recorder he carried in the trunk of his car. At the time, Leadbelly was in year seven of a life prison term, and Lomax wanted to record "authentic" black music untainted by the trappings of the modern world. Once he captured Leadbelly's songs on disc, Lomax played master to Leadbelly's Pittman and proclaimed him free from the chains of Angola lockdown.

But as the recent PBS *American Roots Music* series pointed out, Leadbelly's Lomax-writ freedom was just the beginning of his Lomax Jim Crow period — Lomax hired Leadbelly as his chauffeur and kept a man who wore finely pressed suits and fancy shoes singing in prison stripes for audiences full of white folks. It wasn't until the '40s that Leadbelly's freedom became his own and he persuaded Moses Asch, the head of Folkways, to record his songs the way he wanted them recorded. "He utilized me," Asch has said, "and I was willing to be used because he knew that through me and through my medium he was able to express what he wanted."

This other Leadbelly story, the one where Leadbelly talks back, breaks free from Lomax, and labors for his own future, is the subject of a new poetry cycle by Tyehimba Jess, a young black poet from the same Chicago home town as Derrick Carter. Jess's Leadbelly clings to his guitar, "this wooden head with open mouth," for freedom: "this starvation box with strings beats a blindin' rhythm past cotton fields." Jess's Leadbelly knows that he is just another link in a century's long "penitentiary chain," and he knows that it is only through the songs he produces out of the machine of his guitar that the link can be broken.

"I want the world in my char-black hands," Jess has Leadbelly say. Carter's already got that world — the mix is his way of telling us, at the beginning of a new century, what it sounds like. ■

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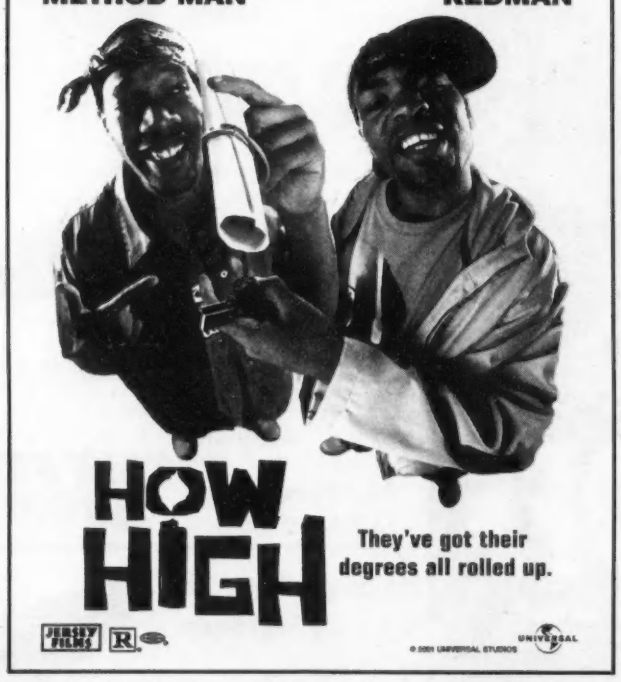

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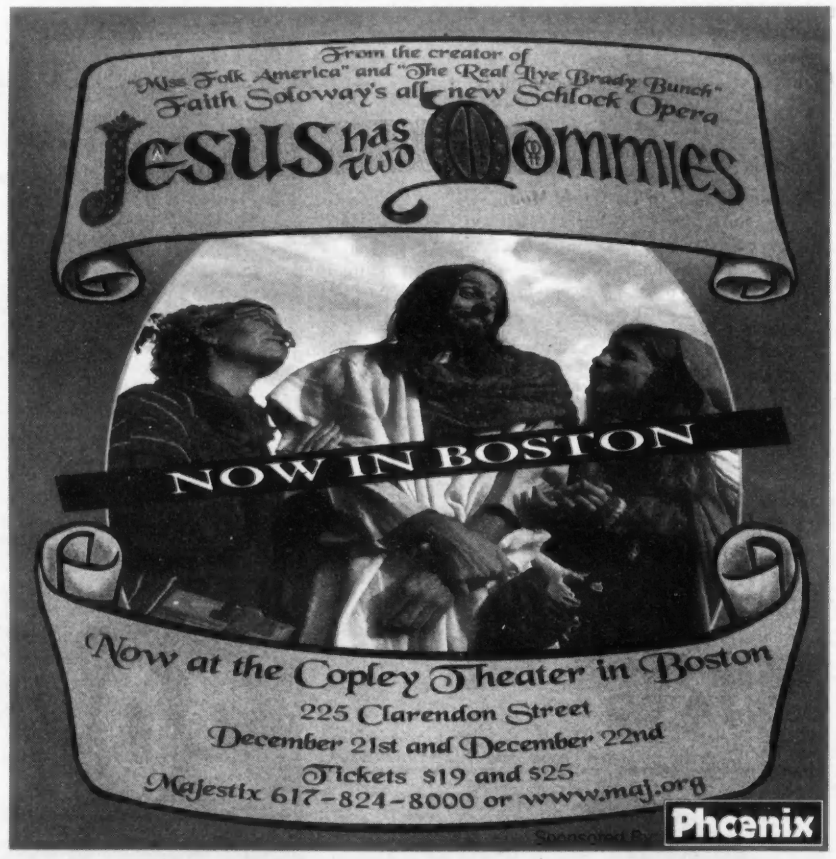
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All I want for Christmas is . . .

Smallmouth
by Douglas Wolk

It's easy enough to go to the store and buy most people the albums they want. I'm going to be a little pickier this year and ask only for records that were promised to the public but never released. Here's my wish list . . .

My Bloody Valentine's new album. *Loveless* (Warner Bros., 1991) broke all kinds of new ground for guitar music, and the ultra-intense studio wizards decided to follow it up by building their own studio. That turned into a years-long, money-burning disaster; they actually did complete an album, one said to be drum 'n' bass-influenced, but leader Kevin Shields decided he didn't like it and shelved it. The new issue of *Tape Op* reports that Shields is still working on another new record; in the meantime, he's done half a dozen remixes of other people's songs in the last few years, most of them spectacular, and played with Primal Scream and E.A.R., but it's not the same.

The Jungle Brothers' Crazy Wisdom Masters. Back in 1992, the Jungle Brothers were riding high as hip-hop/dance crossover kings thanks to their hit "I'll House You" and their association with the Native Tongues crew. They turned in their third album to Warner Bros. — a completely berserk sound collage/free association featuring a crazed new member, Torture. Warners rejected it and sent them back to the studio for the far blander *J. Beez wit the Remedy*. A few fantastic tracks eventually snuck out (including several on a 1999 indie-label EP credited to Crazy Wisdom Masters), and Torture now records as Sensational.

The soundtrack to *The Holy Mountain*. The late trumpeter Don Cherry composed an amazing drone/raga/jazz soundtrack for Alejandro Jodorowsky's insane, grotesque, philosophical film epic; it was supposed to come out back in 1973 but never surfaced, and now even the movie is available only as a bootleg.

The Rolling Stones' "Cocksucker Blues" single. In 1970, the Stones owed Decca/London Records one more single, and they really wanted out of their contract. Mick Jagger and Keith Richards devised this thoroughly unreleasable acoustic blues (chorus: "Oh, where do I get my cock sucked? Where do I get my ass fucked?"), turned it in, and that was that. It's been a bootleggers' favorite ever since, and Robert Frank named his 1972 Stones documentary after it.

Kraftwerk's *Technopop*. The electronic godfathers' 1982 "Tour de France" was a worldwide hit, and allegedly the first single from an album to be called *Technopop*, which got as far as ads being designed. But, as then-member Karl Bartos put it, "we got a little bit lost in technology, to be honest." Kraftwerk eventually abandoned the album, reworking parts of it for 1986's *Electric Café* (Elektra). Demos for a couple of *Technopop* songs have surfaced on bootlegs, but never the finished product.

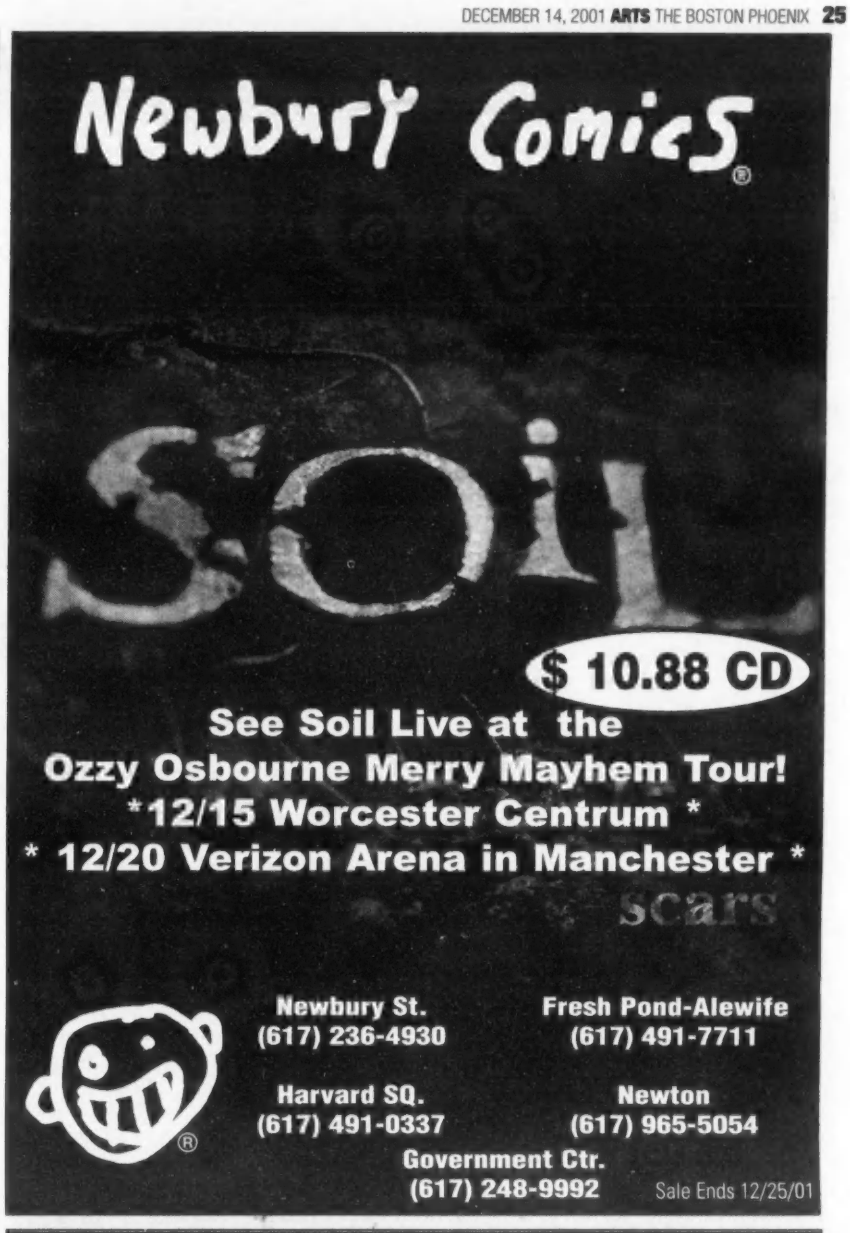
Sly and the Family Stone's boxed set. Despite rumors every few years that he's really cleaned up his act this time, honest, Sly hasn't gotten it together to make an album since 1982. A few years ago, though, there was a more promising rumor to the effect that a three-disc retrospective of the funk-rock legend's shamefully neglected career would be out by Christmas. Nothing but a lump of coal appeared.

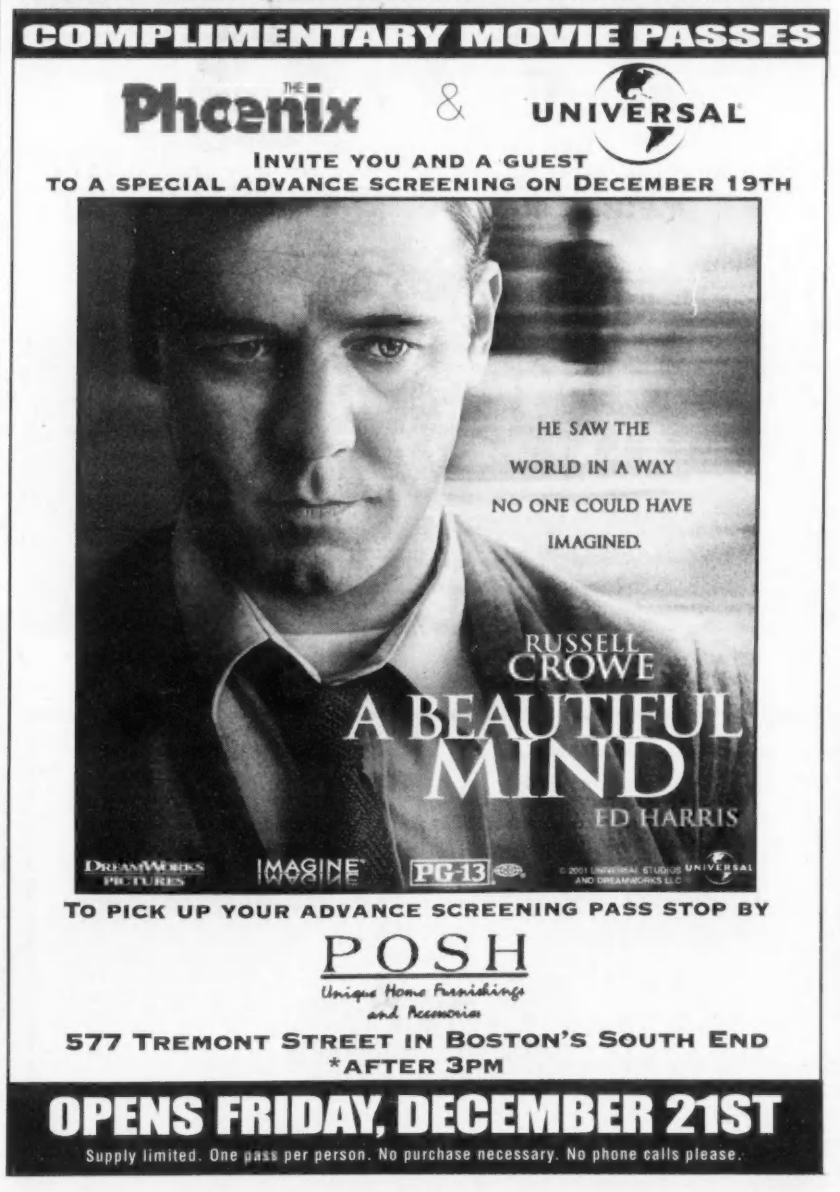
Aphex Twin's *The Caustic Window Album*. Richard James is legendarily perverse about what he does and doesn't release. *The Caustic Window Album* — a 1995 double LP named after an occasional pseudonym of his — even has a catalogue number for his label Rephlex, but only four test pressings were ever made. (They're in the possession of James, Mike Paradinas a/k/a u-Ziq, Chris Jeffs a/k/a Cylob, and Rephlex co-owner Grant Claridge. Lucky bastards.)

Neil Young's *Archives*. Every six months or so, some major music magazine runs a little announcement to the effect that Neil Young's retrospective eight-CD boxed set, *Archives*, is going to be coming out real soon now, probably in time for the holidays. Well, it's not going to be *these* holidays. But maybe there's still hope given that the almost equally long-promised box by Young's old band Buffalo Springfield actually made it out this year.

The Beach Boys' *Smile*. It's the mother of all never-quite-released albums, the record that was supposed to have established their pop primacy once and for all. Domenic Priore's remarkable book *Look! Listen! Vibrate! Smile!* tells the story of the frenzy leading up to its non-appearance — Capitol Records even printed up sleeves for it back in 1967. The sad truth seems to be, though, that it never came close to being completed — what there was of it has surfaced on bootlegs and official releases over the years, and what there wasn't will probably never even exist. ■

MORE THAN A LUMP OF COAL? *A Sly and the Family Stone retrospective is just one of several never-delivered promises we'd like to see this Christmas.*

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jazz

Changing tunes

Two new sides of Henry Threadgill

BY ED HAZELL

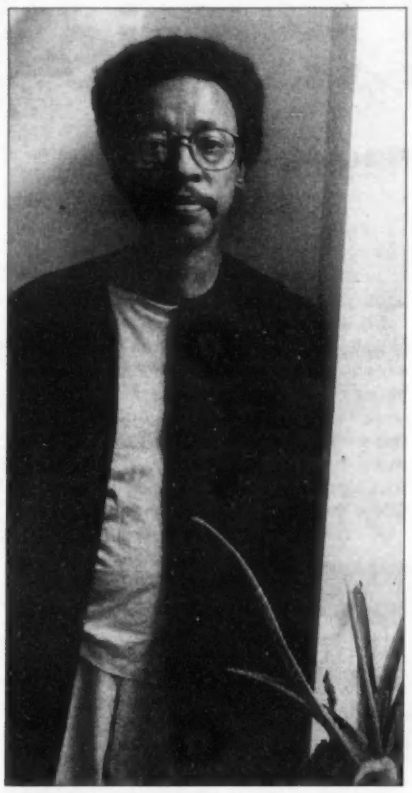
Composer/saxophonist Henry Threadgill has a gift for self-renewal that's shared by just a handful of jazz greats, like Duke Ellington, Coleman Hawkins, Miles Davis, and Anthony Braxton. He can change the shape and sound of his music year after year without losing his individuality. Now, after a five-year recorded silence, he's back with two releases that recast his music: *Everybodys Mouth's a Book*, by a new edition of his Make a Move quintet, and *Up Popped the Two Lips*, the debut by a new sextet called Zooid, both on the new Pi label.

Threadgill's knack for putting together quirky ensembles that mess with conventional jazz instrumentation first emerged in his seven-piece "sextett" of the '80s, with three horns and two drummers deployed around the core of cellist Deidre Murray and bassist Fred Hopkins. The group's reeds-trumpet-trombone front line echoed both the Jazz Messengers and New Orleans ensembles, but the cello and two drummers skewed it in more modern directions. In the '90s, he abandoned even this remote resemblance to traditional jazz ensembles with the eccentric Very Very Circus: two guitars, two tubas, drums, French horn (or trombone), and reeds. For Make a Move he inverted these bottom-heavy ensembles, scoring the music around the higher-pitched electric guitar, harmonium, and accordion.

Zooid (pronounced "zoh-oid") takes similarly sly liberties, interweaving several strands in modern jazz into a pattern of references and sonic textures only Threadgill could concoct. Tarik Benbrahim's oud infuses the "world music" influences that play a large part in so much modern jazz today. But Threadgill blurs the distinction between the familiar and the exotic by scoring Liberty Ellman's acoustic guitar as if it were an oud. Dana Leong's cello carries European art-music baggage; Jose Davila's tuba throws in early jazz. Threadgill has mixed these elements before, but not all in one working band, and he's rarely given himself as much solo room in music so heavily composed.

On *Up Popped the Two Lips*' "Did You See That" and "Do the Needful," shifting meters create a pulse that recalls one of those old funhouse rooms where sections of the floor spin in different directions: just when the footing seems firm, you're whipped off in a different direction. Mustered into tightly asymmetric formations on "Tickled Pink" and "Look," the line-up is compelling and touching and absurd all at once, with the elephantine huffs of the tuba bumping up against the brittle plinks of the oud and the guitar while the cello weeps and Threadgill's alto seethes.

Few soloists are as sensitive to the underlying currents in a band as Threadgill; his solos are always calibrated to the mood and tempo of a piece. On "Dark Black," he enters at a wary angle, edging tense stuttering riffs and long, subtly inflected tones into the holes and eddies of the layered rhythms. He's rarely sounded as good or solo'd at such length as he does here.



MOVING: *Threadgill's "old" quintet and his most recent sextet continue to take this composer/bandleader's music in exciting new directions.*

Everybodys Mouth's a Book, the Make a Move quintet's second release, feels like a more traditional jazz album: the tempos are faster, and the instrumentation is closer to what you expect from a jazz quintet. But after the band's first album, this one too defies expectation. The first edition of Make a Move slipped in one CD for Columbia before the label dropped Threadgill. Original drummer J.T. Lewis was less resourceful at implying the beat than Dafnis Prieto, and the new music is slipperier and more elusive. Vibraphonist Bryan Carrott replaces Tony Cedras, who played a wheezy and sometimes lugubrious harmonium and accordion in the first edition; Carrott makes the music airier and more supple. Gliding on Prieto's traps and Stomu Takeishi's coiled-spring electric bass, "Platinum Inside Straight" and "Biggest Crumb" boast a sexually charged slither over which the vibes hover like ghostly wind chimes or dart and weave within the colliding layers of different time signatures and contrasting textures and colors. Threadgill's alto is at its most bracing and strident on "Pink Water Pink Airplane"; it alternates between operatic grandeur and gospel shout on "What To Do, What To Do." On "Where Coconuts Fall," guitarist Brandon Ross's molten tones and elegant phrases drift and roll like lava, and he melds avant-garde dissonance and down-home blues to great effect on "Burnt 'til Recognition."

What both ensembles share is a penchant for music that is simultaneously unnerving and reassuring. The lack of a rhythm center creates instability, but there's never a lack of structure. And even as Threadgill continues to change his tune year after year, his ability to juggle opposites, to give shape to chaos, remains constant. ■

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★★1/2 Limp Bizkit, NEW OLD SONGS (Interscope). Limp Bizkit became the biggest band in the land by hewing closer to hip-hop than did any of their rap-metal peers, so perhaps this remix collection of songs from their first three albums was inevitable. And given the group's unabashedly commercial slant, it's no surprise that the disc is heavier on dance-floor pop than on cutting-edge experimentalism. Bizkit head honcho Fred Durst lets fellow Southerners the Neptunes and Timbaland loose on the album's marquee tracks; both replace the band's playing with Top 40–approved beats but leave Durst's familiar raps largely untouched. The Neptunes' "Nookie" and "N 2gether Now" could be outtakes from their work on the new Britney Spears album; Timbaland almost shows up Durst by recruiting a trio of lightning-lipped MCs (E-40, 8 Ball, Bubba Sparxxx) to tighten things up on the mike.

P. Diddy partially recaptures his *circa*-'98 rock remix glory on "My Way," contributing the most straightforward of a whopping five versions of one of the band's most mediocre hits. Durst gets in on the act with a trippy, much-improved cover of George Michael's "Faith," complete with a gratuitous David Bowie sample and a pugnacious guest rap from Everlast. Butch Vig, William Orbit, and big-beat holdovers the Dub Pistols eventually take things a little farther outside, topping off a fun collection that could have been more so had it been more challenging.

— Sean Richardson

★★★1/2 Pete Townshend & Raphael Rudd, THE OCEANIC CONCERTS (Rhino). Here's a bouquet for Townshend fans: live recordings from a pair of acoustic duo performances from 1979 and '80, when Pete was in peak form, before he broke his strumming hand in a bicycle accident. He teamed with then-19-year-old piano and harp prodigy Raphael Rudd for these by-invitation shows that were played for his guru Meher Baba's Oceanic group at Townshend's Eel Pie studios. And his solo renditions of "The Seeker" and "Bargain" rival anything on the *Secret Policeman's Ball* and *Scoop* recordings: his singing is clean and nuanced in his light-falsetto head voice, and the guitar chords blaze, authoritative and quirky in their rhythmic command.

If it wasn't obvious before that this material, from "Let My Love Open the Door," which he'd soon record for his solo debut *Empty Glass*, to the furious and delicate wish "Drowned," is spiritual, this stripped-down context puts the focus on Townshend's lyrics. Rudd's contributions are primarily solo instrumentals that presage new-age music or else colorful textural canvases behind Townshend's voice and guitar. The pair also collaborate on a few instrumental arrangements that concentrate on beauty and spareness. The disc concludes with "O'Parvardigar," which Townshend describes as a universal prayer. It's quite lovely, and like this entire concert it offers insight into a major source of inspiration for one of the rock era's greatest songwriters.

— Ted Drozdowski

★★★ Billy Mahonie, WHAT COMES BEFORE (Southern). Now that post-rock's become as amorphous a genre as the many that came before it, bands like Billy Mahonie can throw the tag around their shoulders like a shawl or shrug it off and play merrily, angrily, powerfully, whatever. The four seasoned Brits, none named Mahonie, give their songs heady and sly post-rock-friendly titles like "Fishing with a Man for a Shark," "Dusseldorf," and "A Warning to the Curious," all of which hint at the band's "We're playin' jazz but with rock instruments" attitude. And they do, coughing up spirited guitar freakouts that tug and tease at the workmanlike rhythms.

Howard Monk's a bear of a drummer, laying into the skins as if he were perched atop a kit at Wembley and dictating the action with a naughty humor streak. He seems to enjoy testing his mates, pulling them into ruminative Tortoise-like excursions one minute, rockin' righteously the next. The other guys gladly oblige, strumming at guitars, hammering out power chords, plucking out groovy bass lines. It's all good fun, the players' unmitigated devotion to the jams coming through loud and clear.

— Richard A. Martin

MIXING IT UP: *the inevitable Limp Bizkit remix album offers fun without challenges.*

★★★ Bent, PROGRAMMED TO LOVE (Ministry of Sound). Part of a new breed of classy European chill-out specialists that includes fellow Englishmen Zero 7 and Norwegian madcaps Röyksopp, this British duo work very hard to sound as effortless as possible on their debut album. They have garnered favorable comparisons to Air in the English press, and indeed, with its programmed swirls of keyboard tones, cotton-ball melodies, and cooled-down beats, *Programmed To Love* does recall the French outfit's effervescent *Moon Safari* — it's a pleasing antidote to the trance's merciless forward momentum and two-step's fleet-footed excesses. Simon Mills and Nail Tolliday are at their best when they keep any impulse to legitimize bad taste in their leisure-suit breast pockets, instead allowing songs like the bleary "Cylons in Love," which grafts a vocodered robot come-on to a rudimentary acoustic-guitar strum, and "I Love My Man," which transforms Greek songbird Nana Mouskouri's tune of the same name into a hazy futuristic lullaby, to float through the room as freely as smoke from a carefully rolled joint.

— Mikael Wood

★★★ Tara Jane O'Neil, IN THE SUN LINES (Quarterstick). Tara Jane O'Neil's second solo effort comprises 11 touching songs that elude — deliberately, it seems — full realization. Her self-taught mixing technique layers guitars and bass with the occasional unexpected texture of a slow, whining accordion or a toy piano. Her vocals surface intermittently in the mix, lyrics blurred by lagging enunciation. She enlists the help of former collaborators and current friends to add haunting strings, or drums that sound distant, almost vacant.

There's a liquid feel of movement throughout the album that mirrors her nomadic living over the past year. O'Neil wrote the songs on the road, and in locations ranging from a cabin in the woods to a studio apartment in New York City, but she recorded them all in an empty ballroom in Louisville. Each track uses the echoey space to create its own ambiance: the sweaty-pipe basement feel of "A Noise in the Head"; the waltzing "This Morning"; the sunny, 1970s summer-song edge of "Sweet Bargaining." But nothing stays nailed down too long. O'Neil keeps you guessing, thinking, feeling. The dreamlike arrangements compel you to listen closely if you want to solve the sonic riddles she weaves. And just when you're homing in on the answer, they leave you grasping at a shirttail.

— Jon Marko

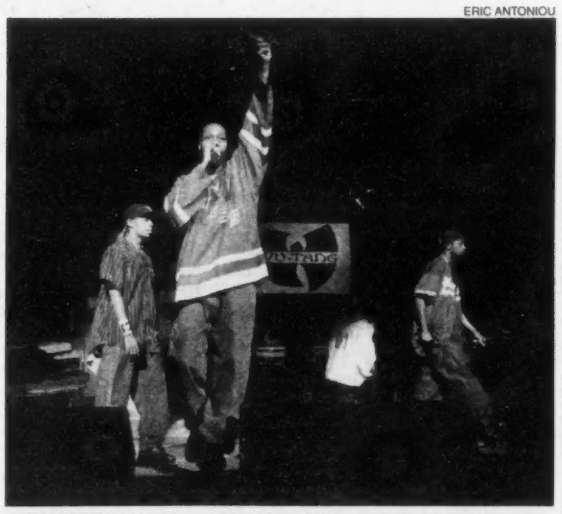
hip-hop

★★★ Wu-Tang Clan, WU-TANG IRON FLAG (Loud). For all their notoriety, Staten Island's formidable Wu-Tang Clan still seem underappreciated, so *Iron Flag*, their fourth album as a collective, aims for the fertile mountaintop reserved for rap royalty. The Clan depart from the dark, jarring nihilism of previous efforts in favor of big-beat populism here, picking up some unfortunate R&B hooks and cleaning up their traditionally dirty sound along the way. Instead of *The W*'s suffocating æsthetic of twitchy fingers and howls to an unforgiving Creator, *Iron*'s crisp, cocksure anthems aim to drive home the point that it's a Wu World Order, on the streets and in the board room.

Yet despite some lazy beats and an over-reliance on brag raps, the numerous highlights of *Iron* rank among the best Wu tracks in years. Built on background chatter and an infectious Afrobeat rhythm and featuring an amped-up Flavor Flav, "Soul Power" is the promising evolution of the RZA's rough and sometimes absurdist production style. The drum rolls and off-kilter horns of "Uzi (Pinky Ring)" make it another Wu-classic. And check "Rules," where an impassioned and surprisingly patriotic Ghostface Killah warns, "Mr. Bush sit down I'm in charge of the war." The saga continues, slowly but surely.

— Hua Hsu

ERIC ANTONIOU



ROYALTY: *Wu-Tang Clan head for rap's mountaintop on* Wu-Tang Iron Flag.

local

★★1/2 Flynn, ON YOUR WAY (Co-Op Pop). Flynn is the new appellation for Martin Crotty, formerly of mid-'90s Boston club stars (and brief MTV stars) Cliffs of Dooneen. Following a life-altering spinal injury, Crotty took advantage of his good fortune and started making music again. Here he's helped out by founding Cliffs member Lex Lianos and bassist Scott Padgett. There's a bit of Cliffs' old U2 sound, but also more: Flynn's big, limber baritone on occasion recalls Bono Vox, and the soaring, anthemic open harmonies don't hurt either. At times, the tracings of a specific U2 tune comes through: the melody and groove of "White" are built on "I Still Haven't Found What I'm Looking For" tossed with Bono's lyrics from "Wild Horses" — except these ponies are, of course, white.

The production is big and varied, with gritty acoustic-guitar grooves kicking off "On Your Way" and "Don't Mind"; they're followed by wah-wah'd electric leads, hi-hat-fueled drum loops, and, elsewhere, the tasteful deployment of synth and strings in a Beatles mode. It's an immediate, hooky, "adult" pop sound, dragged down by lyrics about love, faith, redemption . . . and love. Not necessarily a bad thing, except that Flynn tends toward imprecations to "Let love lead the way" and reminders that love is crazy (in "LoveSong") and blind (in, yes, "Love Is Blind"). At their most ambiguously spiritual, such love songs could be about an ex, or Jesus, or possibly a fine Cuban cigar. "I'm so sorry/ I didn't mean to hurt you/I hope you can forgive me/I hope you will stop hurting soon" ("For You") invokes the earnestness that '80s power ballads had in spades. *On Your Way* is full of such *Dawson's Creek* moments. But in light of what Martin Crotty's been through, he's earned them.

— Jonathan Stern

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THE FILMS OF FREDERICK WISEMAN

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Sat., Dec. 15, at 10:30 a.m.
The routine activities of the U.S. Sinai Field Mission, which facilitated disengagement between Egypt and Israel after the 1973 war.

THE FILMS OF YOKO ONO

Rape
Thurs., Dec. 20, at 6:00 p.m.
A girl is relentlessly followed by camera men in Ono's statement about privacy, objectifying women, and the hounding of celebrities

SPECIAL ENGAGEMENTS

Chop Suey
Fri., Dec. 14, at 5:45 p.m.
Sat., Dec. 15, at 1:00 p.m.
Wed., Dec. 19, at 5:45 p.m.
Fri., Dec.21, at 6:00 p.m.
Photographer and filmmaker Bruce Weber's new autobiographical film.

Emmanuele Beart in *La Buche*
Fri., Dec.14, at 8:00 p.m.

La Buche (By Daniele Thompson)
Fri., Dec.14, at 8:00 p.m.
Sat., Dec. 15, at 3:30 p.m.
Wed., Dec. 19, at 8:00 p.m.
Thurs., Dec.20, at 7:40 p.m.
This French holiday comedy was a favorite in July's Boston French Film Fesival. Co-sponsored by the Boston Jewish Film Festival.

Samia (By Philipe Faucon)
Fri., Dec. 21, at 8:15 p.m.
An Algerian teen girl in Marseilles grapples with parental expectation, social pressure, and gender issues.

For more info:
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television

THURSDAY

7:30 (2) Basic Black: *A Conversation with bell hooks.* Host Darren Duarte interviews the *Happy To Be Nappy* writer and social critic. (Until 8 p.m.)
7:30 (5) White Christmas (movie). Speaking of Christmas-movie annuities: this 1954 Michael Curtiz classic won't go away. With Bing, Danny, Rosemary, and Vera-hyphen-Ellen. (Until 10 p.m.)
8:00 (2) J.R.R. Tolkien. Just in time to stir up interest in the *Lord of the Rings* movie. Coincidence? Judi Dench reads from the works of John Ronald Reuel Tolkien. Plus interviews with JRRT himself, and others. To be repeated tonight at 10 p.m., on Saturday at 11 p.m., on Monday at 1 p.m., and on Wednesday at 8 p.m. — all on Channel 44. (Until 9 p.m.)
9:00 (2) P.O.V.: *Promises.* A film by Justine Shapiro, Boston native B.Z. Goldberg, and Carlos Bolado in which they interview children in Jerusalem about their perceptions of Arab-Israeli issues. An award winner at this year's Rotterdam and San Francisco Film Festivals. (Until 10:30 p.m.)
10:00 (44) J.R.R. Tolkien. Repeated from this evening at 8 p.m.
10:30 (2) Race. Filmmaker Brent Lestage's short drama about one Holocaust survivor's struggle with guilt. (Until 11 p.m.)

FRIDAY

10:00 (2) Life 360: *A Place in Time.* Tonight's theme is survival, and the show includes a documentary film by Kelly St. John about the aftermath of being abducted and raped at age 14. (Until 11 p.m.)
10:00 (44) Austin City Limits. Featuring music from Toby Keith and Allison Moorer. (Until 11 p.m.)

SATURDAY

1:30 (25) Football. The Arizona Cardinals versus the New York Giants.
8:00 (2) Brit-Com Christmas Specials. Three from *Keeping Up Appearances* (1991, 1993, and 1995) and two from that monolith of holiday cheer, *Are You Being Served?* (1975 and 1976). (Until 11 p.m.)
8:00 (7) National Lampoon's Christmas Vacation (movie). Chevy Chase and Beverly D'Angelo survive holiday economics and family relations. Predictable, but Randy Quaid makes it all worthwhile. (Until 10 p.m.)
8:00 (44) The Cliburn: Playing on the Edge. A set of documentary profiles of young pianists selected to play at the annual Van Cliburn competition in Fort Worth, Texas. (Until 9:30 p.m.)
11:00 (2) Indie Select: *Undetectable.* This powerful film by Jay Corcoran about the realities of surviving on AIDS-drug cocktails tracks the physical and psychological effects on six multi-drug-therapy patients over three years. (Until midnight.)
11:00 (44) J.R.R. Tolkien. Repeated from Thursday at 8 p.m.

SUNDAY

1:00 (4) Football. The Pats versus the Buffalo Bills.
1:00 (25) Football. The Atlanta Falcons versus the Indianapolis Colts.
4:00 (25) Football. The Green Bay Packers versus the Tennessee Titans.
4:20 (44) His Girl Friday (movie). With no commercials, it's worth spending the time with Cary Grant and Rosalind Russell in this 1940 Howard Hawks remake of *The Front Page.* The best newspaper movie ever (and that includes *All the President's Men* and *Between the Lines*). (Until 6 p.m.)
8:00 (44) Carmen Jones (movie). More interesting than excellent, but not bad. A 1954 Bizet adaptation by Oscar Hammerstein II done with an all-black cast. Starring Dorothy Dandridge, Harry Belafonte, Pearl Bailey, and Diahann Carroll. (Until 9:45 p.m.)
9:00 (2) The American Experience: *Secrets of a Master Builder.* A profile of James Buchanan Eads, the 19th-century engineer who built the triple-arch bridge that connects the St. Louises across the Mississippi. To be repeated on Tuesday at midnight. (Until 10 p.m.)
9:00 (4) A Town Without Christmas (movie). At least that's the threat. We predict another victory for the TMOC (True Meaning of Christmas). With Patricia Heaton and Peter Falk. (Until 11 p.m.)
9:45 (44) Out of the Past (movie). We have only future left. A 1947 murderous tangle with Robert Mitchum drawn back into his criminal background by Kirk Douglas and Jane Greer. (Until 11:30 p.m.)
10:00 (2) American Masters: *Merce Cunningham: A Lifetime of Dance.* The life of the innovative choreographer — founder (in 1953) of the Cunningham dance studio and step-father of more than 150 works. (Marcia B. Siegel's review is on page 13.) To be repeated tonight at 1 and 4 a.m. on Channels 2 and 44. (Until 11 p.m.)
1:00 a.m. and 4:00 a.m. (2, 44) American Masters: *Merce Cunningham: A Lifetime of Dance.* Repeated from this evening at 10 p.m.
2:00 a.m. and 5:00 a.m. (2, 44) Rediscovering Dave Brubeck. An early airing of a Hedrick Smith encounter with the now 80-year-old pianist who brought cool jazz into white living rooms and provided a gateway for millions into the more traditional stuff. To be repeated tonight at 5 a.m. on Channel 2 and 44 and, finally, in prime time on Wednesday at 8 p.m. (Until 3 a.m.)

hot dots
BY CLIF GARBODEN

MONDAY

1:00 (44) J.R.R. Tolkien. Repeated from Thursday at 8 p.m.
8:00 (44) Hanukkah at Bubbe's. A kid's holiday special with puppets. (Until 8:30 p.m.)
8:30 (44) A Taste of Hanukkah. Theodore Bikel hosts a holiday special featuring music from the New England Conservatory and the Boston Community Gospel Choir and a recipe for potato latkes. (Until 9:30 p.m.)
9:00 (5) Football. The St. Louis Rams versus the New Orleans Saints.
9:30 (2) A Christmas Carol. Not real excited about this modern-day rendition of the admittedly tired Dickens story. Ross Kemp stars as Eddie Scrooge, a loan shark spreading gloom over a multicultural urban setting. Guys, it's the Victorian iconography, not the message, that gives this yarn legs. (Until 11 p.m.)

TUESDAY

2:00 (44) The *Nutcracker* from the Royal Ballet. The Royal Ballet revives the Tchaikovsky classic under Sir Anthony Dowell. In this edition, which goes back to the original E.T.A. Hoffmann story for its inspiration, the Mouse Queen turns Drosselmeyer's nephew into the title character. Clara (an adult, played by Alina Cojocaru) and Dross execute the rescue. (Until 4 p.m.)
7:30 (2) La Plaza: *Anything for Dance.* A profile of Boston Ballet principal dancer Adriana Suárez. (Until 8 p.m.)
8:00 (2) Nova: *The Methuselah Tree.* Repeated from last week. A trip to California's White Mountains to visit some 5000-year-old bristlecone pines. (Until 9 p.m.)
8:00 (44) 42 Up. Michael Apted's 1998 update on the lives of the 14 subjects he's been documenting at seven-year intervals since they were seven years old (*Seven Up*, 1963-'64). (Until 10:30 p.m.)
10:30 (44) Christmas at San Xavier. Holiday music from a restored mission in Tucson, featuring the Tucson Boy's Chorus and the Sons of Orpheus Men's Choir. (Until 11 p.m.)
Midnight (2) The American Experience: *Secrets of a Master Builder.* Repeated from Sunday at 9 p.m.

WEDNESDAY

8:00 (2) Rediscovering Dave Brubeck. Repeated from Sunday at 2 a.m.
8:00 (4) The Children's Hospital Telethon. Yeah, like you have extra money to give this year. (Until 11 p.m.)
8:00 (44) J.R.R. Tolkien. Repeated from Thursday at 8 p.m.
9:00 (2) Live from Lincoln Center: *Nutcracker Swings.* The New York Philharmonic (under Kurt Masur) and the Lincoln Center Jazz Orchestra (under Wynton Marsalis) perform the Tchaikovsky score interspersed with parallel passages from the Duke Ellington/Billy Strayhorn arrangement. (Until 11 p.m.)
9:00 (44) Indie Select: *Julio y Su Ángel.* Trite heartwarming plot — orphan seeks guardian angel, finds grumpy old man — with a Latin setting in a film from Penelope Cervera. (Until 10:30 p.m.)
10:00 (7) People Magazine's Most Intriguing People of 2001. He probably emerged too late in the year to qualify, but we vote for the fathead kid from California who joined the Taliban. (Until 11 p.m.)

THURSDAY

7:30 (2) Basic Black: *A Conversation with Iyanla Vanzant.* The best-selling author discusses her *In the Meantime.* (Until 8 p.m.)
8:00 (2) She Says: Women in the News. A send-up for female broadcast journalism luminaries — CNN's Judy Woodruff, ABC's Carole Simpson, NPR's Nina Totenberg, and *American Experience* creator Judy Crichton. (Until 9 p.m.)
10:00 (2) Lady Bird. Letters, interviews, and secretly taped White House chat reveal Lyndon Johnson's first lady. (Until 11 p.m.)
10:00 (44) A Blackadder Christmas Carol. Rowan Atkinson plays England's kindest man, who's visited by spirits who persuade him to turn sour. (Until 11 p.m.)

The 525th line. Nothing makes us dive for and fumble with the remote faster than a PBS pledge break or a loud commercial. No force on earth can stop those pledge breaks; that genie is permanently at large. But the loud commercials can be dealt with if we, the viewing public, just train the advertisers by avoiding the products that try to get our attention with shrill shills. Recently added to our list of Loud People We Hate is the woman who does the voiceover for Applebee's ads. Now Applebee's is one of those generic middle-American, middle-ground, generally middlin' steakhouse places where everything tastes like salt and we wouldn't go there often anyway, but screaming at us isn't going to convince us. God, she's loud. And the artificial Southern-black accent doesn't help. What's the point of that anyway? Are white people supposed to say, "I want to go to Applebee's because Aunt Jemima eats there"? Or is the race pitch aimed at blacks who are supposed to head for Applebee's in droves because they've been invited by someone who sounds like their crazy Aunt Ida? We suppose it's progress that TV has managed to create ads that annoy and offend people of all races.

On the positive side of commercialization, thanks and compliments to the Gap's agency for creating an obsessively catchy campaign around Supertramp Roger Hodgson's "Give a Little Bit," from 1977's *Even in the Quietest Moments.* We know Gap commercials are controversial — because they appropriate beloved pop songs for hucksterism and because of that sweatshop issue — but product aside, these spots bespeak genius in terms of marrying art and commerce. The song choice alone is sheer brilliance — something just familiar enough that the Gap's target demographic (who mostly weren't born when "Give a Little Bit" was current) know it's supposed to be timeless. And the way the song borders on lyrical incoherence is, we suspect, actually calculated. (The male-vocalist versions of the ads sidestep the especially embarrassingly Hallmarkian couplets, such as "There's so much that we need to share/So send a smile and show you care.") Having (again, just familiar enough) artists deliver acoustic snippets of the song in deadpan/ironic fashion imparts a religiosity to the doggerel that's downright entrancing. It's commercialized hip, but undeniably some kind of hip. We enjoy the ads. Now if we could just get that stupid song out of our heads.

On the other hand, we're not so sure how Joni Mitchell feels about having a male cover of "River" used behind a sentimental spot urging homefronters to support current US military operations; will "River" replace "I'll Be Home for Christmas" in the 21st century? It certainly captures all the requisite loneliness, fear, and escape fantasy. But you'd think it would be a little too realistic for the propaganda machine to digest.

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film listings

Unless otherwise noted, all film listings this week are for Friday December 14 through Thursday December 20. Times often change with little notice, so please call the theater before heading out. Complete film-schedule information is always available on the *Boston Phoenix* Web site at http://www.bostonphoenix.com.

boston

■ **ALLSTON CINEMA** (277-2140), 214 Harvard Ave.
Please call for times.
Serendipity
Spy Game

■ **BOSTON COMMON** (423-5801), 175 Tremont St.
Not Another Teen Movie: 11:35 a.m., 1:10, 2:25, 3:45, 5:10, 6:25, 7:50, 9:10, 10:50; Fri.-Sat., 11:55
Vanilla Sky: 11:05 a.m., 12:05, 1:05, 2:35, 3:35, 4:35, 6:05, 7:05, 8:10, 9:40, 10:35; Fri.-Sat., 11:40
Behind Enemy Lines: 10:55 a.m., 11:55 a.m., 1:55, 2:55, 4:50, 6:40, 9:50, 10:55; Fri.-Sat., 12:05 a.m.; no 2:55 show on Sun.
Black Knight: 11:05 a.m., 1:35, 4:25, 10:25; Sun.-Thurs., 7:30
Harry Potter and the Sorcerer's Stone: 11:30 a.m., 12:15, 1:30, 3:15, 4, 5:15, 9, 10:30; Fri., Mon.-Thurs., 7; Fri., Sun.-Thurs., 7:45; Fri.-Sat., 11:30
Heist: 12:20, 3:20, 6:50, 10
Monsters, Inc.: 11:10 a.m., 12:40, 2, 3:50, 7:30, 10:20
Ocean's Eleven: 11 a.m., 11:45 a.m., 12:30, 1:15, 2, 2:45, 3:30, 4:15, 5, 5:45, 6:30, 7:15, 8, 8:45, 9:30, 10:15, 11; Fri.-Sat., 11:45
Shallow Hal: 7:55
Spy Game: 12:45, 4:10, 5, 7:25, 8:30, 10:40; Fri.-Sat., 11:50
Kate & Leopold: sneak preview Fri.-Sat., 7:30
The Majestic: sneak preview Sat., 7:30
Joe Somebody: sneak preview Sun., 4

■ **COPLEY PLACE** (266-1300), 100 Huntington Ave.
No shows before noon on Sun.
The Business of Strangers: 10:45 a.m., 12:20, 1:15, 3:20, 3:30, 6:10, 6:25, 8:40, 9:20
Amélie: 11 a.m., 12:05, 1:05, 1:40, 2:50, 3:50, 4:30, 5:35, 6:40, 7:10, 8:25, 9:25, 9:50
À ma sœur/Fat Girl: 10:35 a.m., 12:30, 2:40, 5:20, 7:30, 9:40
The Man Who Wasn't There: 11:20 a.m., 2:15, 4:45, 7:35, 10
Novocaine: 12:15, 5:10, 7:25, 10:10
Sidewalks of New York: 11:30 a.m., 1, 2:30, 3:40, 5, 6:30, 7:40, 9:15, 10:05
Waking Life: 11:15 a.m., 1:20, 4:20, 7:20, 9:55

■ **FENWAY** (424-6266), 201 Brookline Ave.
Unless noted, all times through Tues.
Not Another Teen Movie: 1, 2, 3:10, 4:15, 5:20, 6:45, 7:45, 9:10; Fri.-Sat., 11:15, 12:15 a.m.
Vanilla Sky: 12:45, 1:45, 3:45, 5, 7:15, 8:15, 10:30; Fri.-Sat., 11:30
Behind Enemy Lines: 1:30, 6:45, 9:20; Fri.-Sat., Mon.-Tues., 4:15; Fri.-Sat., midnight
Black Knight: Fri.-Tues., 3:15; Fri.-Mon., 9; Fri.-Sat., 11:30
Harry Potter and the Sorcerer's Stone: 12:45, 1:45, 4, 5, 7:15, 10:30; Fri., Sun.-Tues., 8:15; Fri.-Sat., 11:30
Heist: Fri.-Tues., 12:30; Fri.-Mon., 6:30
Monsters, Inc.: Fri.-Tues., 12:30, 3:10, 5:30, 8, 10:15
Ocean's Eleven: 12:30, 1:15, 3, 4, 5:45, 7, 8:30, 9:45; Fri.-Sat., 11:15
Shallow Hal: Fri.-Tues., 1, 3:45, 6:40, 9:30; Fri.-Sat., 12:15 a.m.
Spy Game: Fri.-Tues., 1:30, 4:30, 10:30; Sun.-Tues., 7:30
Indiana Jones and the Temple of Doom: Fri.-Sat., midnight
Kate & Leopold: sneak preview Fri.-Sat., 7:30
The Majestic: sneak preview Sat., 8:15
Joe Somebody: sneak preview Sun., 4

■ **MUSEUM OF SCIENCE**, Omni Theatre (617-723-2500), Science Park, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors; Tues.-Wed. at 7 p.m. or later, $5, $3 for ages 3-11 and seniors.
Bears: 1, 3; Fri.-Sun., 5; Fri.-Sun., Tues.-Thurs., 7
Journey into Amazing Caves: 10 a.m., 2, 4; Fri.-Sun., Tues.-Thurs., 8; Fri.-Sat., 10
Shackleton's Antarctic Adventure: noon; Fri.-Sun., Tues.-Thurs., 6; Fri.-Sun., Thurs., 9

■ **NEW ENGLAND AQUARIUM**, Simons IMAX Theatre (617-973-5206), Central Wharf, Boston. Tickets $7.50, $5.50 for ages 3-11 and seniors.
Into the Deep: 10 a.m., noon, 1, 3, 5; Fri.-Sat., 7, 9

brookline

■ **CHESTNUT HILL** (277-2500), Rte. 9 and Hammond St.
Unless noted, all times through Tues.
Behind Enemy Lines: 1:45, 4, 7:20, 9:35
Black Knight: 1:40, 4:20, 7:05, 9:20
Heist: 1:30, 4:10; Fri.-Sat., 9:50; Sun.-Tues., 7:15, 9:40
Monsters, Inc.: 1:50, 4:15, 7, 9:15
Shallow Hal: 1:35, 4:20, 7:10, 9:30
Kate & Leopold: sneak preview Fri.-Sat., 7:30

■ **CIRCLE CINEMA** (566-4040), Cleveland Circle.
Please call for times
Not Another Teen Movie
Vanilla Sky
Harry Potter and the Sorcerer's Stone
Ocean's Eleven

■ **COOLIDGE CORNER** (734-2500), 290 Harvard St.
Trembling Before G-d: 3:15, 9:45; Fri., Sun.-Thurs., 5:30, 7:45; Sat.-Sun., 1; Sat., 7:15
Amélie: 2:30, 5, 7:30, 10; Sat.: 12:15; Sun., noon
Fighter: Fri.-Tues., Thurs., 8; Sat.-Sun., 3; Sat.-Tues., Thurs., 6
The American Astronaut: Fri.-Sat., 12:15 a.m.
Jin-Roh: The Wolf Brigade: Fri.-Sat., midnight

cambridge

■ **BRATTLE** (876-6837), 40 Brattle St., Harvard Sq.
Everything Put Together: 5:30, 7:30; Sat.-Sun., 1:30, 3:30
La cité des enfants perdus/The City of Lost Children: Fri.-Sun., 9:30
A Night at the Opera: Mon., 5:30, 7:30, 9:30
Ghost Dog: The Way of the Samurai: Tues., 5, 10
The Million Dollar Hotel: Tues., 7:30
The Turandot Project: Wed., 5:30, 7:30, 9:30
Dragon Inn: Thurs., 5:30, 9:45
Wing Chun: Thurs., 7:45

■ **FRESH POND MALL** (661-2900), 168 Alewife Brook Parkway
Not Another Teen Movie: 12:30, 3, 5:35, 7:50, 10:10
Vanilla Sky: 12:10, 1:10, 3:15, 4:15, 6:40, 7:20, 10:10, 10:30
Behind Enemy Lines: 12:50, 9:50; Fri.-Sat., Mon.-Thurs., 3:20; Sun.-Thurs., 6:30
Harry Potter and the Sorcerer's Stone: noon, 1:55, 3:40, 5:20, 7:30, 9:10
Monsters, Inc.: 12:20, 2:30, 4:50, 7:10, 9:30
Ocean's Eleven: 11:50 a.m., 12:40, 1:30, 2:20, 3:30, 4:30, 5, 6:20, 7, 7:40, 9, 9:40, 10:20
Kate & Leopold: sneak preview Fri.-Sat., 7:30
Joe Somebody: sneak preview Sun., 4

■ **HARVARD SQUARE** (864-4580), 10 Church St.
Life As a House: 12:20, 3:30, 6:30, 9:45
Novocaine: 1:45, 4:30, 7:30, 10
Spy Game: noon, 1, 2:50, 3:50, 6:15, 7:15, 9:15, 10:15; Sat., 11:50
Waking Life: 1:15, 4:10, 7, 9:30
The Rocky Horror Picture Show: Sat., midnight

■ **KENDALL SQUARE CINEMA** (494-9800), One Kendall Sq.
The Business of Strangers: 1, 2:30, 3, 4:40, 5:20, 7:05, 7:50, 9:20, 10:05; Sat.-Sun., 12:10
The Monkey's Mask: 2:40, 5:10, 7:35, 9:45; Sat.-Sun., 12:20
Amélie: 1:10, 2:15, 4, 5:05, 6:55, 7:55, 9:40; Sat.-Sun., 11:30 a.m.
Baise-moi: 2:45, 9:55
Come Undone: 4:50, 7:20; Sat.-Sun., noon
The Endurance: 2:20, 4:30, 9:30; Fri.-Mon., Thurs., 6:45; Sat.-Sun., 11:45 a.m.
The Man Who Wasn't There: 1:20, 4:10, 7:10, 9:50
Sidewalks of New York: 2:25, 4:55, 7:30, 10; Sat.-Sun., 11:50 a.m.

suburbs

■ **ARLINGTON**, Capitol (781-648-4340), 204 Mass. Ave.
Bread and Tulips: 2:15, 5:30, 7:50, 10:05; Sat.-Sun., 11:50 a.m.
Dr. Seuss' How the Grinch Stole Christmas: 1:35, 3:45; Sat.-Sun., 11:30 a.m.
Heist: 2:10, 5, 7:45, 10:10; Fri.-Sat., 11:45 a.m.
Innocence: 5:50, 7:55, 9:55
K-PAX: 2:05, 5:05, 7:35, 10
Serendipity: 1:40, 3:40, 5:40, 7:40, 9:40; Sat.-Sun., 11:40 a.m.
Shallow Hal: 2, 4:55, 7:20, 9:45; Sat.-Sun., 11:35 a.m.

■ **BEVERLY**, Cabot Street Cinema (978-927-3677), 286 Cabot St.
Innocence: Fri.-Sat., Mon.-Wed., 5:30, 8; Wed., 2
Greenfingers: Thurs., 5:30, 8

■ **BRAINTREE**, General Cinema (781-848-1070), South Shore Plaza
Unless noted, all times through Tues.
Not Another Teen Movie: 12:05, 1:05, 2:30, 3:30, 5, 5:45, 7:05, 7:55, 9:45, 10:20
Vanilla Sky: 12:45, 3:50, 7:05, 10:05
Between Enemy Lines: 12:50, 3:40, 7:20, 9:55
Black Knight: 2:50, 7:45
Harry Potter and the Sorcerer's Stone: noon, 3:30, 6:45, 9:50
Monsters, Inc.: 12:20, 2:40, 4:50, 6:50, 9
Ocean's Eleven: 12:10, 1:10, 2:45, 3:45, 5:20, 7, 7:50, 9:30, 10:15
Shallow Hal: 12:15, 5, 10:05
Spy Game: 12:30, 4, 10; Sun.-Tues., 7:30
Kate & Leopold: sneak preview Fri.-Sat., 7:30

■ **BURLINGTON**, General Cinema I-X (781-229-9200), Middlesex Turnpike, off Rte. 128 Exit 32B
Unless noted, all times through Tues.
Not Another Teen Movie: 12:20, 1:20, 2:40, 3:40, 4:50, 6, 7:05, 8:10, 8:20, 10:20
Vanilla Sky: 1, 4, 7, 10
Behind Enemy Lines: 12:50, 7:15, 10; Fri.-Sat., Mon.-Tues., 3:30
Harry Potter and the Sorcerer's Stone: 12:30, 1:30, 3:45, 4:45, 6:55, 8, 10:10
Monsters, Inc.: 12:45, 3, 5:15, 7:30, 9:55
Ocean's Eleven: 12:15, 1:15, 3:15, 4:15, 6:45, 7:45, 9:30, 10:30
Spy Game: 1:10, 4:05, 10:15; Sun.-Tues., 7:30
Kate & Leopold: sneak preview Fri.-Sat., 7:30
Joe Somebody: sneak preview Sun., 4

■ **DANVERS**, Liberty Tree Mall, Sony Theatres (978-750-9019), 100 Independence Way
Not Another Teen Movie: 11:30 a.m., 12:45, 1:45, 3, 4:05, 5:15, 6:15, 7:30, 8:30, 9:50, 10:40; Fri.-Sat., 11:50
Vanilla Sky: 12:20, 12:50, 1:30, 3:20, 3:50, 4:30, 6:20, 7, 7:50, 9:30, 10:20, 11; Fri.-Sat., 12:20 a.m.
Behind Enemy Lines: 10:40 a.m., 11:40 am., 1:20, 2:20, 5:20, 6:50, 7:45, 9:20, 10:30; Fri.-Sat., Mon.-Thurs., 4:20; Fri.-Sat., 12:15 a.m.
Black Knight: 7:20, 9:45; Fri.-Sat., 12:10 a.m.
Harry Potter and the Sorcerer's Stone: 10:30 a.m., 11 a.m., 11:45 a.m., 12:30, 2, 2:45, 3:30, 4, 5:30, 6:30, 8, 9, 9:45, 10; Fri.-Sat., 11:30; Sun.-Thurs., 10:45
Monsters, Inc.: 11:10 a.m., noon, 1:35, 2:30, 4:15, 5, 7:05, 9:25
Ocean's Eleven: 10:40 a.m., 12:10, 12:40, 1:10, 1:40, 3:10, 3:40, 4:10, 4:40, 6:10, 6:40, 7:10, 7:40, 9:10, 9:40, 10:10, 10:40; Fri.-Sat., midnight
Out Cold: 10:45 a.m., 1:15, 3:35, 5:45, 8:10, 10:35
Shallow Hal: 12:25, 3:15, 6:05, 8:45; Fri.-Sat., 11:20
Spy Game: 1, 4:25, 7:25, 10:15
Kate & Leopold: sneak preview Fri.-Sat., 7:15
Joe Somebody: sneak preview Sun., 4

■ **DEDHAM**, Community Theatre (781-326-1463), 580 High St.
Amélie: 6:45, 9:15; Sat.-Sun., Wed., 1:30, 4
Sidewalks of New York: 7, 9:20; Sat.-Sun., Wed., 1:45, 4:15

■ **DEDHAM**, Showcase 10 (781-326-4955), 950 Providence St.
Please call for times.
Not Another Teen Movie
Vanilla Sky
Behind Enemy Lines
Black Knight
Harry Potter and the Sorcerer's Stone
Monsters, Inc.
Ocean's Eleven
Spy Game
Kate & Leopold: sneak preview Fri.-Sat.
Joe Somebody: sneak preview Sun.

■ **FRAMINGHAM**, General Cinema (508-628-4400), 22 Flutie Pass, off Worcester Rd., Rte 9
Unless noted, all times through Tues.
Vanilla Sky: 12:30, 1:15, 3:45, 4:30, 7, 7:45, 10:15; Fri.-Sat., 10:45
Behind Enemy Lines: 11:15 a.m., 2, 4:45, 7:30; Fri.-Sat., 10:15; Sun.-Tues., 10
Black Knight: 3:50, 9:50
Harry Potter and the Sorcerer's Stone: 11 a.m., 12:15, 1:15, 2:15, 3:45, 4:45, 5:45, 7:15, 8:15, 9:15
Life As a House: 12:50, 6:50
Monsters, Inc.: 11:30 a.m., noon, 2, 2:30, 4:30, 5, 7:30, 9:45
Ocean's Eleven: 11 a.m., noon, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10; Fri.-Sat., 10:45
Out Cold: 7:15, 9:30
Shallow Hal: 11 a.m., 1:45, 4:30, 7:15, 10
Spy Game: 1, 4, 10; Sun.-Tues., 7
Kate & Leopold: sneak preview Fri.-Sat., 7:30

■ **HINGHAM**, Loring Hall Cinema (781-749-1400), 65 Main St.
Amélie: Fri.-Sat., 9:30; Sat.-Sun., 2, 4:30; Sun.-Thurs., 7:30
Kate & Leopold: sneak preview Fri.-Sat., 7

THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK I: *Sig Ruman, Margaret Dumont, and Groucho explore the True Meaning of Verdi in* A Night at the Opera, *at the Brattle.*

■ **LEXINGTON**, Flick (781-861-6161), 1794 Mass. Ave.
Amélie: 7, 9:30; Sat.-Sun., 1, 3:30
Sidewalks of New York: 6:45, 9; Sat.-Sun., 1:15, 3:45

■ **MAYNARD**, Fine Arts Theatre (978-897-8100), 19-21 Summer St.
Ocean's Eleven: 7; Fri.-Sat., 9:30; Sat.-Sun., 1:45, 4
Harry Potter and the Sorcerer's Stone: Fri.-Sun., 6:45; Fri.-Sat., 9:30; Sat.-Sun., 12:45, 3:45; Mon.-Thurs., 7
Heist: 7

■ **NATICK**, Sony Theatres (781-237-5840), Rte. 9, opposite Shopper's World
Not Another Teen Movie: 1:15, 2:15, 3:30, 4:30, 5:30, 7, 8, 9:15, 10:15
Domestic Disturbance: 1:45, 4:15, 6:30, 9
The One: 1:30, 3:45, 5:45, 7:30, 10
Sidewalks of New York: 2, 4:45, 7:15, 9:45
Training Day: 1, 4, 6:45, 9:30

■ **NEWBURYPORT**, Screening Room (978-462-3456), 82 State St.
Aberdeen: Sat., 4:05, 6:25, 8:45; Sun., 5:10; Sun.-Thurs., 7:30

■ **NEWTON**, West Newton Cinema (964-6060), 1296 Washington St.
Bread and Tulips: 1:40, 4:15, 6:40, 9:10
The Endurance: 1:50, 4:30, 7, 9:15; Sat.-Sun., 11:20 a.m.
À ma sœur/Fat Girl: 4:20, 9:15
Innocence: 2, 4:40, 6:50, 9:10; Sat.-Sun., 11:20 a.m.
Life As a House: 1:30, 4:10, 6:45, 9:15; Sat.-Sun., 11 a.m.
The Man Who Wasn't There: 1:40, 4:10, 6:40, 9:15; Sat.-Sun., 11 a.m.
Under the Sand: 2, 7:15; Sat.-Sun., 11:20 a.m.
The Princess Diaries: Sat.-Sun., 11 a.m.
Shrek: Sat., 11:40 a.m.

■ **QUINCY**, Quincy Cinema (773-5700), 1585 Hancock St.
Please call for times.
Not Another Teen Movie
Vanilla Sky
Behind Enemy Lines
Black Knight
Harry Potter and the Sorcerer's Stone
Ocean's Eleven
Shallow Hal
Spy Game

■ **RANDOLPH**, Showcase Cinema (781-963-5600), Rte. 139.
Please call for times.
Not Another Teen Movie
Vanilla Sky
Behind Enemy Lines
Black Knight
Harry Potter and the Sorcerer's Stone
Monsters, Inc.
Ocean's Eleven
Spy Game
Kate & Leopold: sneak preview Fri.-Sat.
The Majestic: sneak preview Sat.
Joe Somebody: sneak preview Sun.

■ **REVERE**, Showcase Cinema (781-286-1660), Rte. 1 and Squire Rd.
Please call for times.
Not Another Teen Movie
Vanilla Sky
Behind Enemy Lines
Black Knight
Harry Potter and the Sorcerer's Stone
Monsters, Inc.
Ocean's Eleven
Out Cold
Shallow Hal
Spy Game
Kate & Leopold: sneak preview Fri.-Sat.
The Majestic: sneak preview Sat.
Joe Somebody: sneak preview Sun.

■ **SALEM**, Museum Place Cinemas (978-744-3700), Church St. at East India Sq.
From Hell: 4:45, 7:15, 9:45
K-PAX: 6:45, Sat.-Sun., 1:15
Life As a House: 4:30, 7, 9:30; Sat.-Sun., 1:30
Training Day: 4:15, 9:15
Atlantis: The Lost Empire: Sat.-Sun., 12:45, 2:45

■ **SOMERVILLE**, Sony Theatres (628-7000), 35 Middlesex Ave., Assembly Sq. Mall
Not Another Teen Movie: 12:40, 3:20, 5:40, 8, 10:20
Vanilla Sky: noon, 3, 6:30, 9:30
Behind Enemy Lines: 1, 5:40, 9:10; Fri.-Sat., Mon.-Thurs., 3:40
Black Knight: 12:05, 2:25, 4:50, 7:20, 10:05
Harry Potter and the Sorcerer's Stone: 11:45 a.m., 1:15, 2, 3:30, 5, 5:45, 9:30, 10; Sun.-Thurs., 8:30
Monsters, Inc.: 12:20, 2:40, 5:10, 7:30, 9:45
Ocean's Eleven: 12:10, 1:10, 2:50, 4:10, 5:30, 7:10, 8:20, 10:10, 10:50
Spy Game: 12:30, 3:50, 7, 9:50
The Wash: 1:50, 4:20, 8:10, 10:40
Kate & Leopold: sneak preview Fri.-Sat., 7:30
Joe Somebody: sneak preview Sun., 4

■ **SOMERVILLE THEATRE** (625-5700), 55 Davis Sq.
Domestic Disturbance: 1:40, 3:40, 5:40, 7:40, 9:40; Sat.-Sun., 11:40 a.m.
Heist: 2:10, 4:30, 7:15, 9:50; Sat.-Sun., 11:45 a.m.
Mulholland Drive: 3, 7, 9:45; Sat.-Sun., noon
Serendipity: Sun., 11:45 a.m.; Sun.-Thurs., 1:35, 3:30, 5:15, 7:20, 9:30
Shallow Hal: 2:05, 5:05, 7:35, 10; Sat.-Sun., 11:35 a.m.

■ **WALTHAM**, Embassy Cinema (781-893-2500), 16 Pine St.
The Business of Strangers: 4:45, 7, 9:10; Fri.-Sun., 2:10
Amélie: 4, 5, 6:40, 8, 9:20; Fri.-Sun., 1:20, 2:20
Monsters, Inc.: 4:35, 6:45, 9:05; Fri.-Sun., 2
Novocaine: 4:25, 6:55, 9:15; Fri.-Sun., 1:50
Sidewalks of New York: 4:15, 6:50, 9:25; Fri.-Sun., 1:40

■ **WEYMOUTH**, Cameo Theater 1 & 2 (781-335-2777), Columbia Sq., South Weymouth
Harry Potter and the Sorcerer's Stone: 4, 7; Fri.-Sat., 9:50; Sat.-Sun., 1
Monsters, Inc.: 5, 7:15; Fri.-Sat., 9:15; Sat.-Sun., 12:45, 3

■ **WOBURN**, Showcase (781-933-5138), Main St., Middlesex Canal Park
Please call for times.
Not Another Teen Movie
Vanilla Sky
Behind Enemy Lines
Harry Potter and the Sorcerer's Stone
Monsters, Inc.
Ocean's Eleven
Spy Game
Kate & Leopold: sneak preview Fri.-Sat.
The Majestic: sneak preview Sat.
Joe Somebody: sneak preview Sun.

THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK II: *Grace Kelly seems to be looking for the True Meaning of Not Marrying John Lund in* High Society, *at the Boston Public Library.*

film specials

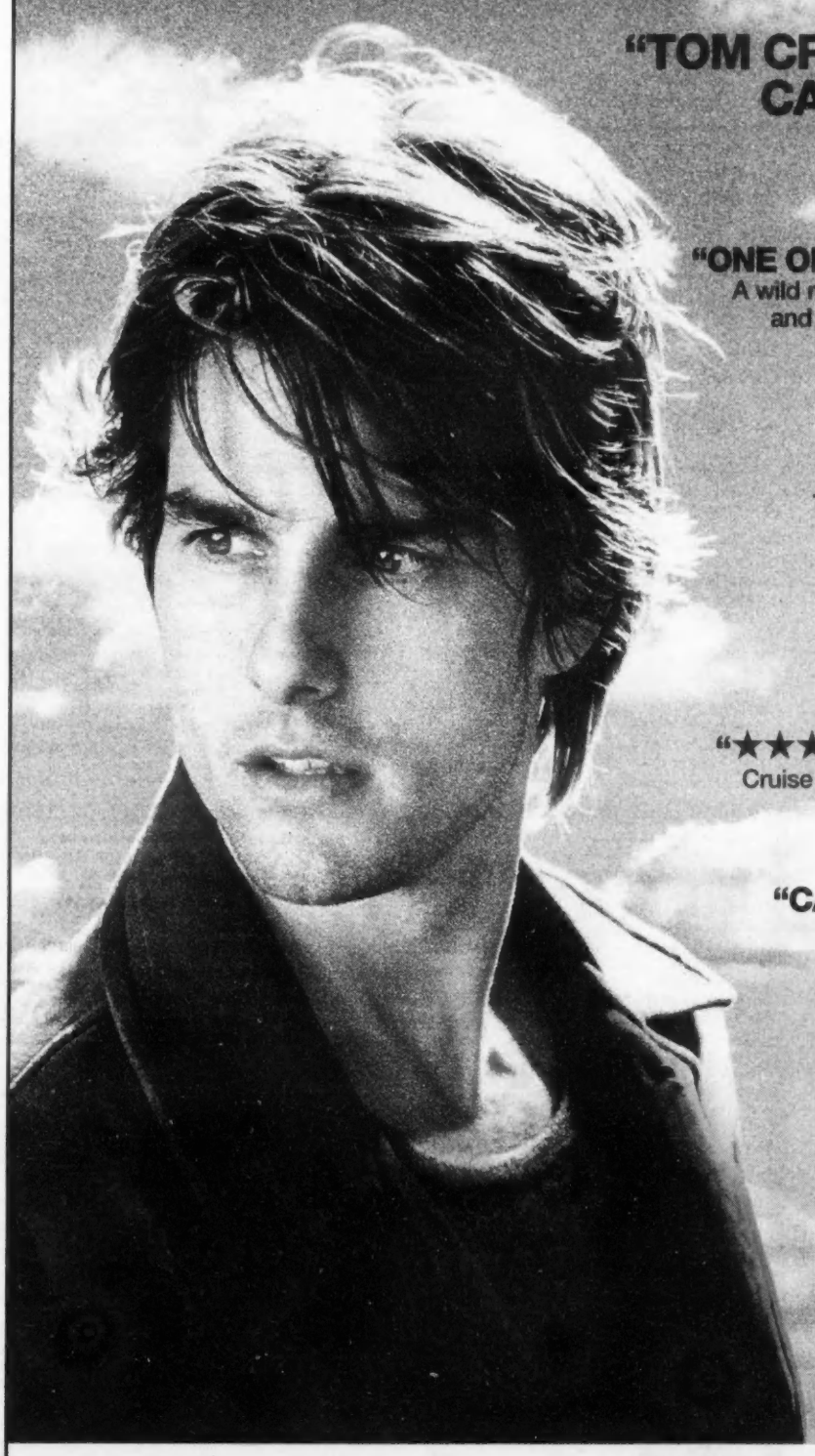
■ **BOSTON PUBLIC LIBRARY** (617-536-5400), Copley Sq., Boston. Unless otherwise noted, all films screen in the Rabb Lecture Hall and admission is free.
— "Grace Kelly: The Movie Star Princess Film Series": **High Society** (1956), directed by Charles Walters, screens Mon., 6.
— "Americanos Bostonianos Film Festival": **Strawberry and Chocolate** (1993), directed by Tomás Gutiérrez Alea, screens Wed., 6.

■ **FRENCH LIBRARY AND CULTURAL CENTER** (617-266-4351), 53 Marlborough St., Boston. $3 donation.
— "Kids in Cinema": **Mondo** (1996), directed by Tony Gatlif, screens Fri., 8.

■ **HARVARD FILM ARCHIVE** (617-495-4700), Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Tickets $6, $5 for seniors and students, free for ages 8 and under.
— "New Films from Europe": **The Slow Business of Going** (2000), directed by Athina Rachel Tsangari, screens Fri., 7. **The Crossing** (2001), directed by Sébastien Lifshitz, screens Fri., 9:30. **Frost** (1997-98), directed by Fred Kelemen, screens Sat., 7.
— "Theater into Film": **Othello** (1951), directed by Orson Welles, screens Sun., 7.
— "Topics in Film: Adventures in Surrealism": **The 5,000 Fingers of Dr. T** (1953), directed by Roy Rowland, screens Mon.-Tues., 7.
— "Séance Screenings": **India Song** (1974), directed by Marguerite Duras, screens Wed.-Thurs., 8.

■ **MUSEUM OF FINE ARTS** (617-369-3300), 465 Huntington Ave., Boston. Tickets $7, $6 for students and seniors unless otherwise noted.
— **Chop Suey** (2000), directed by Bruce Weber, screens Fri., Wed., 5:45; Sat., 1.
— **La bûche** (1999), directed by Danièle Thompson, screens Fri., Wed., 8; Sat., 3:30; Thurs., 7:40.
— "The Films of Frederick Wiseman": **Sinai Field Mission** (1978) screens Sat., 10:30 a.m.
— "The Films & Videos of Yoko Ono": **Rape** (1968), in collaboration with John Lennon, screens Thurs., 6.

■ **SOUTH BOSTON BRANCH LIBRARY** (617-268-0180), 646 East Broadway, Boston.
— "The Human Experience Film Series": **A Child's Christmas in Wales** (1987), directed by Don McBrearty, screens Thurs., 6.



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film strips

A

★1/2 À MA SŒUR/FAT GIRL (2001). Anaïs (Anaïs Reboux), the fat girl of this Catherine Breillat film, is a pouchy 14-year-old cursed with a vapid, malicious, and thinner older sister, Elena (Roxane Mesquida), a crass and clueless father, and a brittle mother who chides her continuously about her overeating. In fact, everybody has something to say about that, and they might have a point. The family are on vacation at the seaside and Anaïs is not having much fun, being tortured by Elena's pathetic pursuit of older boys and by the inane monologues and tunes Breillat compels her to amuse herself with in her solitude. The centerpiece of the film is a 10-minute long interlude in which tacky Fernando (Libero De Rienzo) clumsily coaxes Elena into sex acts while Anaïs looks on numbly from the neighboring bed. A bold blow against the tyranny of the male gaze and for the liberation of the female object? Maybe so, but for us the man with the ax couldn't come soon enough. In French and Italian with English subtitles. (93m) *Copley Place, West Newton, suburbs.*

★★★AMÉLIE (2001). Best-known for the cult favorite *Delicatessen*, a black comedy about post-apocalyptic cannibalism, Jean-Pierre Jeunet here whips up an effervescent romantic comedy about the magic of random acts of kindness. As the title heroine, Audrey Tautou is an irresistible waif without love or direction in a giddy Paris filmed in gold-green tints. The news of Princess Di's death leads to a dropped perfume-bottle stopper, the finding of a tin box full of 40-year-old treasures, and Amélie's discovery that her role in life is to connect people with their dreams and desires, their pasts and futures. One of her projects involves fellow lonely soul Nino Quincampoix (Mathieu Kassovitz), who works part-time in a porn shop and part-time as a skeleton in an amusement park. A little bit of Tautou's pear-shaped face and beaming pixie grin goes a long way (Audrey Hepburn she isn't), and she and mostly morose and bewildered Kassovitz don't have much romantic chemistry. But collage and assemblage are Jeunet's métier; in delightfully cut overlapping sequences he patches together Amélie's background in a mosaic of odd details, hilarious lists, and glimpses of unexpected pathos (the last upward look of an abandoned goldfish), and unlikely twists of serendipity. Despite its Miramaxed surface, *Amélie* retains enough of the grotesquerie, glee, and absurdity of Jeunet's *City of Lost Children* to imbue its innocence with a tinge of rue and irony. In French with English subtitles. (120m) *Copley Place, Kendall Square, Coolidge Corner, suburbs.*

★1/2 THE AMERICAN ASTRONAUT (2001). Samuel Curtis (writer/director/star Cory McAbee, of the San Francisco rock band the Billy Nayer Show) is a Han Solo–ish interplanetary smuggler in Nevada who's being shadowed by the mysterious Professor S. (Rocco Sisto, of Lenox's Shakespeare and Co.), a bad imitation of a David Lynch psycho who's nonetheless one seriously homicidal dude. At a dive bar in the asteroid belt, Sam trades his cargo — a cat — for an embryonic female human clone; on the all-male planet Jupiter, he figures to trade the girl for The Boy Who Actually Saw A Woman's Breast (Gregory Russell Cook), then head to the all-female planet Venus and trade The Boy Who to The Girl With The Vagina Made Of Glass (Annie Golden) for the remains of their token stud, Johnny R., for which Johnny's family back on earth are prepared to offer a princely sum. The film looks great: shot in heavy-stock black-and-white, with chintzy special effects and lo-fi retro-futurist sets, it's self-conscious camp in the tradition of *Plan 9 from Outer Space* and *The Rocky Horror Picture Show*. It would've made a good song; but as a movie it can't carry a tune. (b&w/91m) *Weekend late nights at the Coolidge Corner.*

B

★★★BAISE-MOI (2001). Two pit bulls in heat — Nadine (Karen Bach, a/k/a Lancaume) and Manu (Raffaëla Anderson) — get tired of being pushed about by the neighborhood roughnecks, so they go on a giddy shooting spree across France, killing some persons for spite, others at random. When they aren't murdering, Nadine and Manu take screwing breaks with various big-meat pick-ups. *Baise-moi* (French slang for "Rape Me" or "Fuck Me") is a first-film directorial collaboration between Virginie Despentes and Coralie Trinh Thi based on Despentes's 1995 best-selling novel. It boasts an undeniable energy and razzle-dazzle pacing and editing; Bach is a Dietrich-cold Nadine and Anderson, alternately funny and madly sadistic, a Jeanne Moreau–petite Manu. And the filmmakers are brilliant in capturing the ambiance of a marginal shitkicker France of seedy poolhalls and street brawls. If you're made uncomfortable by this movie's unbridled rage, its unfocused mix of misogyny and misanthropy, recall that it was the great mad Frenchman Antonin Artaud who argued in *Theatre and Its Double* that art must be like the plague, descending on an audience and gutting everything it stands for. In French with English subtitles. (77m) *Kendall Square, suburbs.*

★★BEHIND ENEMY LINES (2001). Playing a Navy pilot shot down over Bosnia, indie writer/actor Owen Wilson is indeed be-

Continued on page 34

★★★★	Superb
★★★	Good
★★	Middling
★	Bearable
●	A turkey

flicks in a flash

Compiled by Jennifer Cirillo

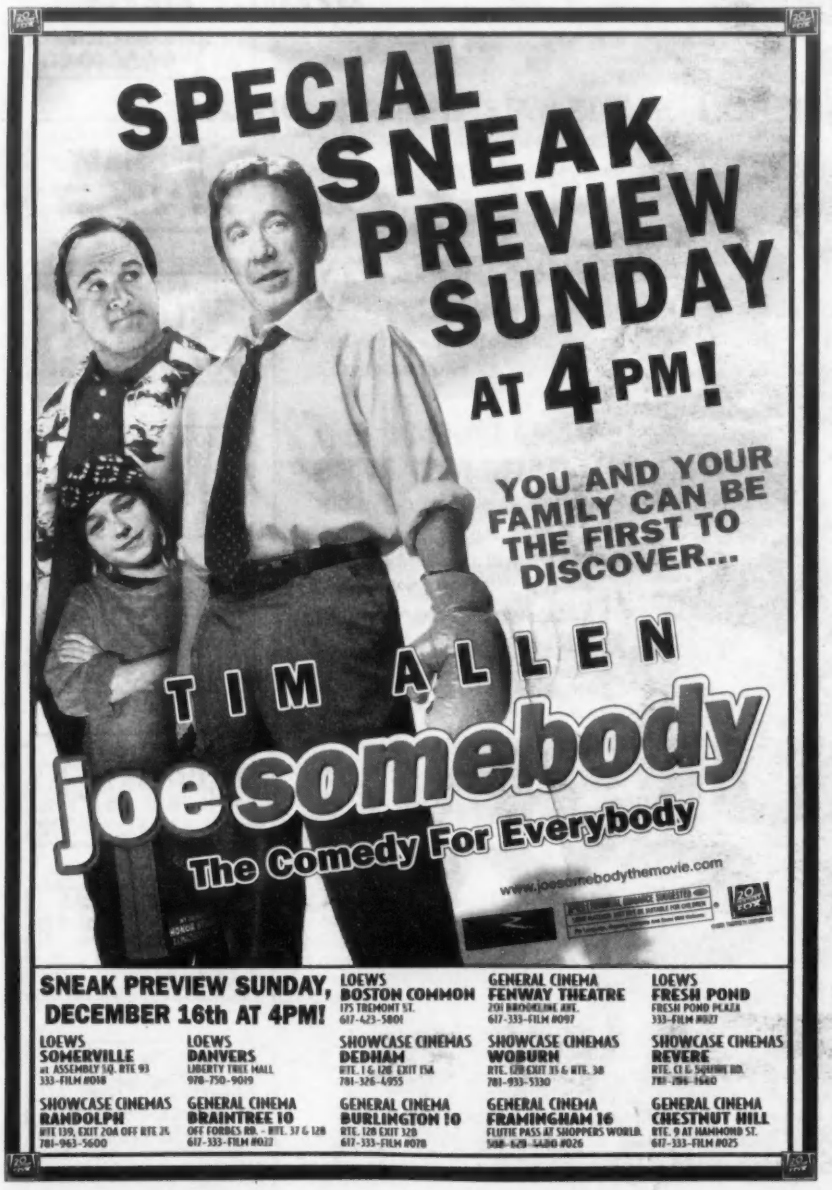
legend

rave review, a gem;

mixed response, crap shoot;

turkey

Variety's Top 10 for the weekend ending 11/15/01	BOSTON PHOENIX	BOSTON GLOBE	BOSTON HERALD	NY TIMES	PEOPLE	TIME	NEWSWK	NEW YORKER	VILLAGE VOICE	LA TIMES	NEW YORK
1 Ocean's 11	●	★	★	★	★		★		★	★	●
2 Harry Potter	★	●	★	●	★	●	●	●	●	●	●
3 Behind Enemy Lines	●	●	●	★	●	★			●	●	
4 Monsters, Inc.	★	★	★	★	★		★	★	●	●	●
5 Spy Game	●	★	●	●	★		★		●	●	
6 Black Knight	●	●	●	●	▼				▼	★	★
7 Shallow Hal	●	●	●	★	★			●	▼	●	●
8 Out Cold	●	●	●	●						▼	
9 Amélie	★	★	★	★	★				●	●	●
10 Domestic Disturbance	●	●	▼	▼	●			▼	▼	▼	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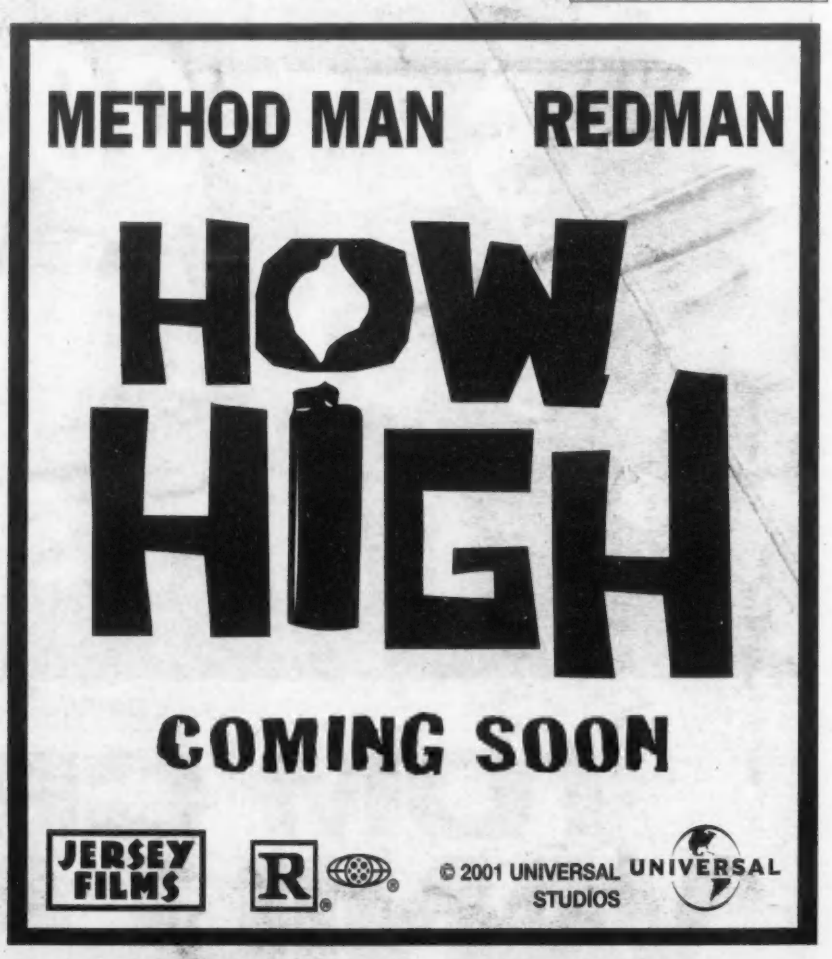

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Continued from page 32

hind enemy lines — the enemy being Hollywood at its loudest and most jingoistic. His is a dangerous mission, but remind yourself that if he makes it out alive, he'll spend his paycheck making his own worthwhile movies, like *Rushmore* and *Bottle Rocket*. No such excuse for co-star Gene "Putting the Hack Into" Hackman, who already made this movie with 1988's *Bat 21*, or for TV-commercial director John Moore. So propagandist it actually includes a product placement for defense contractor Northrop Grumman, the film seems clairvoyantly tailored for post–September 11 crowds (never mind that it's about us protecting Muslims — the term is discreetly omitted). After making a feint at complexity, *Behind Enemy Lines* offers up an evil-incarnate foreign villain and others identified as friendly because they drink Coca-Cola and dress like Elvis. It exemplifies the arrogance that makes much of the world hate our guts; but it also idealizes that arrogance, and right now audiences are in the mood to enjoy the great American pastime of oversimplification. (105m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★1/2 BLACK KNIGHT (2001). In this hip-hop cinematic update of Mark Twain's *A Connecticut Yankee in King Arthur's Court* (a long, long time ago the indomitable Bing Crosby covered the same territory), Martin Lawrence plays a modern-day hack who falls through a portal and finds himself in mediæval times. Lawrence's Jamal Walker is a theme-park hand going nowhere in 2001, but as Sir Skywalker in 14th-century England, his Sly and the Family Stone riffs and street-wise wit ingratiate him with a dubious king (Kevin Conway) and make him a coveted agent of espionage to an exiled queen. He thwarts an ill-boding alliance with Normandy by accidentally sleeping with the king's not so virginal daughter; later he teams up with a drunken knight (Tom Wilkinson of *The Full Monty*) to lead a ragtag mass of rebels against their oppressive monarchy. The humor is scant yet barbed, be it the Al Sharpton motivational speech or the contemporary innuendoes about "getting busy." Lawrence does his best to carry the load, but director Gil Junger (*Ten Things I Hate About You*) and a battalion of screenwriters have catapulted their jive-talking star into a barren fiefdom. (95m) *Boston Common, Fenway, Chestnut Hill, suburbs.*

★★BREAD AND TULIPS (2001). At the beginning of Silvio Soldini's lightweight Italian romantic comedy, Rosalba (good sport Licia Maglietta) gets been left behind by her tour bus, and she sees this as an opportunity to take a break from her boorish husband, who's in plumbing supplies, and her crass family. So she hitchhikes to Venice, where she finds lodging with Fernando (the incomparable Bruno Ganz), an elegant but mysterious restaurateur who always seems to get interrupted just as he's about to hang himself. Then, alas, the film opts to go Benigni, shifting to Rosalba's tedious spouse, who hires a funny fat man in a hat to hunt down the errant wife. She, meanwhile, has gone the makeover route, collecting oddball characters for her new alternative family. Back at the film's promising beginning a tour guide at a ruined temple extols the fusion of Greek idealism and Roman pragmatism that created Western culture. Who knew the end product would be Hollywood kitsch? In Italian with English subtitles. (105m) *West Newton, Arlington Capitol, suburbs.*

★★LA BÛCHE (1999). Set in Paris during the week before Christmas, Danièle Thompson's comedy (whose title refers to the traditional Yule-log confection) follows the sparring members of an extended Russian-Jewish-Christian family through an orgy of tinsel, red scarves, last-minute shopping, and the eating scenes that are obligatory at a certain level of contemporary French filmmaking. Several generations of French screen womanhood are represented (by, among others, Sabine Azéma, Emmanuelle Béart, and Charlotte Gainsbourg), and each character gets to deliver a long monologue while the camera dollies into a tight close-up. The film is end-to-end with recriminations, revelations, and reconciliations, all of which no doubt add up to something true, wise, and bittersweet about families, but for us the whole thing is summed up by one of Béart's lines: "It's not Christmas without truffles!" In French with English subtitles. (106m) *Friday, Saturday, Wednesday, and Thursday at the Museum of Fine Arts.*

THE BUSINESS OF STRANGERS (2000). See "Trailers," on page 4. (84m) *Copley Place, Kendall Square, suburbs.*

C

★★★CHOP SUEY (2000) At first glance, photographer Bruce Weber's film — his first feature since the 1987 Chet Baker documentary *Let's Get Lost* — doesn't appear to be about much of anything. But you soon realize that it's about a little bit of everything. Ostensibly a profile of his artist/model relationship with Peter Johnson, a Wisconsin high-school wrestler who became one his most cherished subjects (and, in a sense, his muse), the film diversifies in seemingly unrelated directions, as Weber trains his lens on beauty in myriad forms: an elephant frolicking in the surf; the smoky, sonorous voice of Robert Mitchum; the chiseled physique of Brazilian jujitsu master Rickson Gracie; the spunky joie de vivre of lesbian cabaret singer Frances Faye. As befits its name, *Chop Suey* is a farrago of ingredients, a scrapbook of subjects that Weber happens to find interesting. He presents them in such a passionate and visually striking way that it's hard not to agree. (98m) *Friday, Saturday, and Wednesday at the Museum of Fine Arts.*

★★★LA CITÉ DES ENFANTS PERDUS/THE CITY OF LOST CHILDREN (1996). Set in a *Batman*-like futuristic society of the bizarre, Marc Caro & Jean-Pierre Jeunet's *The City of Lost Children* finds childhood ending quickly. A gauzy scene of toys and snowflakes metamorphoses into nightmare, as a circus strongman's sweetly gluttonous six-year-old foster brother (Joseph Lucien) is kidnapped by the Cyclops, a cult of apocalyptic freaks. They in turn sell children to the dream-stealing Krank (Daniel Emilfork), whose gaunt, hairless physiognomy makes Nosferatu look like Tom Cruise. The imagery, camerawork,

video clips IN STORES NOW

★★★ HEDWIG AND THE ANGRY INCH (New Line). The brainchild of actor John Cameron Mitchell and composer Stephen Trask, *Hedwig* began life as an Off Broadway musical about an East Berlin twentysomething who gets picked up by an American GI and agrees to a sex-change operation so they can get married and go to the States. The operation is botched, leaving Hansel — now Hedwig — with an "angry inch"; the American GI cuts out, and so, when confronted with her anatomy, does 17-year-old protégé and bandmate Tommy Gnosis. Tommy goes on to become a rock-and-roll star; Hedwig shadows his arena concerts before finally realizing that she can be Tommy by herself. The movie version opens up the musical, getting fine characterizations from Maurice Dean Wint as the unctuous loverman/sugar daddy Gl, Michael Pitt as Tommy, Andrea Martin as an earnest agent who can't deliver, and Miriam Shor as Hedwig's back-up singer and second husband, Yitzhak, who keeps trying on her wigs. What's poignant here is the way everything underlines Hedwig's gender and wholeness uncertainty; what's missing is any dramatization of the epiphany whereby, in the course of the four songs that make up the finale, she simply declares, "From your heart to your brain/Know that you're whole," and goes on to proclaim herself a star. But Mitchell is affecting as a Dietrich-like chanteuse looking for love, and his presence carries the film. (95m)

Hedwig and the Angry Inch

★★1/2 THE SCORE (Paramount). In a movie that stars Robert De Niro and Marlon Brando, you expect acting. De Niro, playing a Montreal jazz-club owner who has a secret life as an expert heister, provides some, though mostly he just does the kind of shtick he does when he wants to be charming. Director Frank Oz tends to isolate actors in opposing frames; if two people are in the same shot, usually one of them is out of focus. In the scenes between De Niro and Edward Norton (the inside man on the movie's big heist), this approach works well enough: the two don't so much react to each other as score points off each other. But the limitations of Oz's slick cross-cutting show in his incapacity to create a space for Brando (Sydney Greenstreet–esque as the fixer who sets up the job). In Brando's scenes with De Niro, each actor is reduced to doing an impression of himself, making funny faces, giving cliché'd cool a semblance of individuality. The mechanics of preparing and performing the heist threaten to get boring, but they don't, quite. And the film is not so implausible or contrived as to be unentertaining. The best thing here is Howard Shore's jazz score, with its purring horns and frenetic bass (Charnett Moffett). (123m)

★★ JURASSIC PARK III (Universal). It just wouldn't be a *Jurassic Park* sequel without some stars sticking their arms up to the elbows in dinosaur poop. That's the culmination of one of the best gags in Joe Johnston's *III*, an ongoing sequence involving a cell phone that alludes to the crocodile in *Peter Pan* (another funny moment features, inevitably, Barney). For the most part, though, *Park* remains true to its name, taking us through the requisite thrill rides. Bereft parents Paul (William H. Macy) and Amanda Kirby (Téa Leoni) hoodwink paleontologist Dr. Alan Grant (Sam Neill) into accompanying them and some disreputable mercenaries in order to save their overly adventurous 14-year-old son Eric (Trevor Morgan) from Isla Sorna, where we last saw the genetically cloned saurians. Johnston doesn't waste much time building character or suspense between rides, though he makes a few mordant, if hypocritical, asides along the way about pop culture and cheap thrills. Only when he tries to summon up some conviction for platitudes about family values, self-reliance, and forgiveness does he remind us how far we've evolved from genuine cinema. (93m)

★1/2 RUSH HOUR 2 (New Line). The first *Rush Hour* got some mileage out of the mismatched-buddy-cop thing and was a pretty funny movie: loudmouth, bug-eyed, hyperactive Chris Tucker smart-talked his way into dumb situations, and Jackie Chan, after "acting" frustrated, saved both their skinny butts with his moves. Key to the genre was the way Chan and Tucker's characters didn't get along until the triumphant end. Now comes the inevitable sequel, also directed by Brett Ratner, and the main problem is, there's too much love. Also: much of the action takes place in Hong Kong, where Tucker's cluelessness is boringly compounded, not effectively offset by his Los Angeles street smarts; many of the first film's best jokes are lamely reproduced here; the new gags get no more clever than the black Tucker's ordering the kosher meal on a plane; Chan barely gets a chance to show off his nimble kung fu; and the plot is too mindless to relate. Result: a *Rush Hour* you definitely don't want to get stuck in, even if the outtakes at the end are amusing. Zhang Ziyi (from *Crouching Tiger* and *The Road Home*), Alan King, and John Lone also star. (95m)

DRUIDS (Columbia TriStar). We have no idea whether this direct-to-video entry is worth a look, but as far as we know it's the first cinematic treatment of Vercingetorix, the Gaulish chieftain whose claim to fame is that he lost the big battle to Julius Caesar at Alesia. Christopher Lambert has the title role as the "strong peaceful Gallic chieftain with a legacy to protect his fellow Druids on the Celtic isles. But when Julius Caesar and his Roman army declare war, Vercingetorix has no choice but to fight. Reunited with his childhood love and armed with little more than raw courage, he unites his people and prepares them for the battle of their lives." Rather than pointing out that "V" didn't live in the Celtic isles and wasn't a druid, we'll just add that the cast also includes Ines Sastre (presumably the childhood love), Klaus Maria Brandauer (as Caesar?), and Max von Sydow (or maybe he's Caesar), so it might be watchable. (124m)

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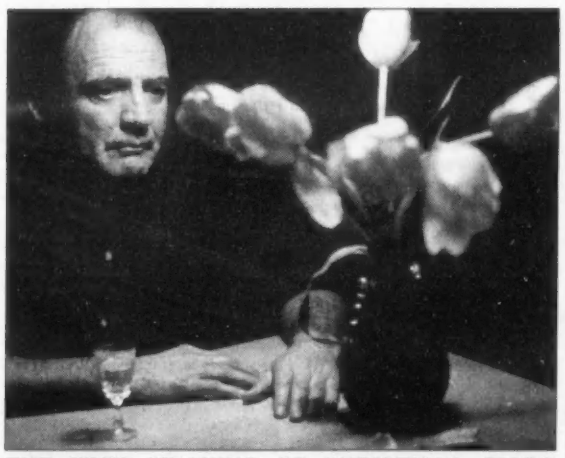
and sets are almost exhaustingly striking in this dazzling postmodern fairy tale of mythic implications from the makers of *Delicatessen*. In French with English subtitles. (112m) *Friday through Sunday at the Brattle.*

★★★COME UNDONE (2001). Slender, contemplative Mathieu (Jérémie Elkaïm) is vacationing near Nantes with his stifling family: a mother medicated and depressed after the death of her baby; a sullen younger sister; a doting aunt. One day on the beach he meets Cédric (Stéphane Rideau), cocksure, older, and more physically robust. The film's non-linear narrative presents stages of the pair's 18-month relationship — Mathieu's sexual awakening, a whirlwind courtship, his coming-out, separation from Cédric, a hinted-at suicide attempt and ultimate recovery — in a disjointed way that often challenges the viewer. Homosexuality is a secondary consideration here; rather, Sébastien Lifshitz employs Elkaïm's detailed performance, pitch-perfect dialogue, and an artful cinematographic eye to limn the story of one man's physical and emotional maturation. In French with English subtitles. (100m) *Kendall Square, suburbs.*

★★★THE CROSSING/LA TRVERSÉE (2001). Sébastien Lifshitz, who directed the gay-teen initiation film *Come Undone*, here documents the journey of his friend Stéphane Bouquet to the United States. Bouquet is in search of his American GI father, who left France and his mother in the 1960s, before he was born. The shots of strip malls and rundown towns and the long vistas of American vacancy have a humble beauty undiminished by Bouquet's sometimes sophomoric voiceover narration, which can surge with whininess and florid angst. His need intensifies as he nears the object of his quest, and the film sheds its posturings as it evokes the universal longing for origins and rootedness. In French with English subtitles. (85m) *Friday at the Harvard Film Archive.*



THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK III: *Bruno Ganz meditates on the True Meaning of Tulips in* Bread and Tulips.

D

★★1/2 DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS (2000). The liberties Ron Howard's $100 million adaptation takes with the sacrosanct 1957 text and the songs from the perennial TV favorite will offend only the most orthodox of Geisel devotees. And Jim Carey — dolled up in a costume so excruciating that he needed to learn pain-deferment techniques to bear it — delivers: the twitches of his synthetic eyebrows speak volumes, and his voice is a peculiar blend of Shakespearean thespian and Bond-era Connery. First-timer Taylor Momsen's Cindy Lou Who is cute but not cloying. And Who-ville is magnificent: a rococo, snow-blanketed wonderland, a vivid study in red and green. Throw in some grown-up jokes (a Ron Howard impersonation, a sly hint at extramarital sex, a gay-hairdresser bit) and you've got a holiday movie that, if hardly *The Nightmare Before Christmas*, at least isn't as bad as *Santa Claus: The Movie.* (105m) *Arlington Capitol.*

★★DOMESTIC DISTURBANCE (2001). Harold Becker's tepid thriller finds modest, hard-working divorcé Frank Morrison (John Travolta) bonding with son Danny (Matthew O'Leary) over their mutual hatred of Rick Barnes (Vince Vaughn), who's beguiled Frank's ex (Teri Polo). Then Danny reports that Rick has offed his malignant ex-partner, Ray (Steve Buscemi). How can Frank keep Rick from offing Danny as well? Especially when the local police refuse to investigate? No problem: amateur detective Frank unravels the premise within a couple of clicks on the Internet. Throw in the gratuitous slapping of wife and kid and *Domestic Disturbance*'s implausibility feels like audience abuse. (87m) *Somerville Theatre.*

★★★DRAGON INN (1993). In director Raymond Lee's vision of the Ming Dynasty, China is ruled by eunuchs who are after a Man With Testicles (Tony Leung) and his sword-wielding, kickboxing woman. The chase ends in the middle of the desert at a kind of Chinese Hotel California, a one-woman whorehouse where men and women have drinking contests and endless, inexplicable swordfights. Lots of fun. In Cantonese with English subtitles. (103m) *Thursday at the Brattle.*

E

★★THE ENDURANCE: SHACKLETON'S LEGENDARY ANTARCTIC EXPEDITION (2001). Dismissed by the likes of Winston Churchill as a "sterile quest," Anglo-Irish explorer Ernest Shackleton's dream of crossing Antarctica back in 1914 ended a day's sail from shore when his ship the *Endurance* froze forever in pack ice. What followed was a different kind of discovery, that of the limits of human endurance, doggedly recorded in this documentary from George Butler — an expansion of his 40-minute IMAX film — that's based on the book by Caroline Alexander and narrated by the muscular voice of Liam Neeson. Shackleton had the foresight to include a cameraman and an artist on board, and their movie footage, stills, paintings, and drawings highlight this Sisyphean ordeal in images that radiate with the beauty of the margins of existence. Unfortunately, the film proves marginal on such matters as the historical context — while the crew of the *Endurance* teetered for two years on the brink of extinction, Europe immolated itself in the trenches. Neither does it plumb the nature of the charismatic, enigmatic Shackleton, whose final 36-hour trek across the unnamed mountains of South Georgia Island inspired a passage in T.S. Eliot's *The Waste Land.* (93m) *Kendall Square, West Newton.*

EVERYTHING PUT TOGETHER (2000). See "Trailers," on page 4. (87m) *Friday through Sunday at the Brattle.*

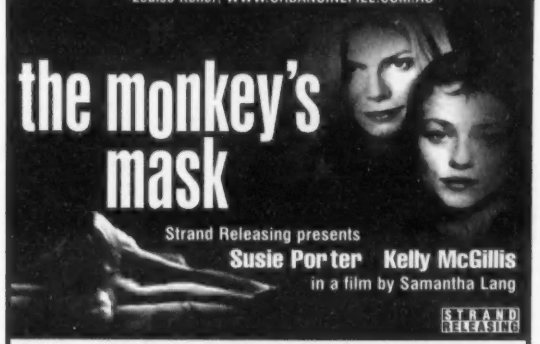
F

★★★1/2 FIGHTER (2001). In this remarkable film from Amir Bar-Lev, the running conversations between Czech-Jewish American émigrés Jan Wiener and Arnost Lustig — concerning history, philosophy, politics, family, morality — are the most savory and inspired in a film since the over-supper chit-chat 15 years ago between Wally Shawn and Andre Gregory in *My Dinner with Andre.* A concentration-camp survivor, Lustig served in Czechoslovakia's post-war Communist bureaucracy; he avows that he never sold anyone out. Meanwhile Wiener, the compulsive "fighter" of the title, was breaking rocks in a harsh Czech prison after spending the war battling Hitler for Britain's Royal Air Force. The debate between these septuagenarians centers on the question of whether life can be led totally without compromise? And their amity crumbles on camera in the process of traveling to Europe to make *Fighter*, as they travel from Prague southward, the two quarrel bitterly. Somewhere in Italy, Wiener abruptly divorces himself from the movie. A saddened Lustig has the final thought: "Fighters are good in time of war, maybe not in time of peace. We are too different for friendship." In Czech with English subtitles. (b&w and color/91m) *Coolidge Corner.*

★★★1/2 THE 5,000 FINGERS OF DR. T. (1953). A children's film that was neglected at first but has since been recognized as one of Hollywood's most powerful and inventive fantasies. Written and designed by Theodore Geisel (a/k/a Dr. Seuss) and directed by Roy Roland, it depicts the nightmare of a boy (Tommy Rettig, of *Lassie*) who loathes his piano lessons: in the dream, he's exiled to the kingdom of the maniacal Dr. T. (Hans Conried), a crazed piano teacher who kidnaps small boys and chains them to gigantic keyboards. Among the fine song-and-dances: a musi-

Continued on page 36

"ORIGINAL AND EXPLODING... PORTER AND MCGILLIS ARE SUPERB...'MONKEY'S MASK' IS A POWERFUL AND ENTERTAINING TRIP!" -Louise Keller, WWW.URBANCINEFILE.COM.AU



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Continued from page 35

cal parade of the incarcerated, including piccolo-playing prisoners! (88m) *Monday and Tuesday at the Harvard Film Archive.*

★★★FROST (1997-'98). Landscape plays a transcendent role in this Fred Kelemen film, which feels like a play by Georg Büchner acted out on a set designed by Anselm Kiefer. At 203 minutes almost an hour longer than *Harry Potter*, it shimmers with a far subtler magic. A woman flees her abusive husband on Christmas Eve, taking her young son with her as she seeks refuge in the frozen fields and towns of the former East Germany. Unreeling in long takes, *Frost* jolts its meditations with astonishing images: a dress burning in an empty room, a steeple projecting from a plain of ice, a naked woman bathing a child. Made three years ago and presented here as part of the HFA's "New Films from Europe" series, it may not be especially new (Kelemen's more recent *Abendland* was featured in last year's "New Films" program), but it is quintessentially European. Catch it while you can. In German with English subtitles. (203m) *Saturday at the Harvard Film Archive.*

G

★★★1/2 GHOST DOG: THE WAY OF THE SAMURAI (1999). This is prime Jim Jarmusch, a moody and minimalist and formally elegant slice of estrangement and alienation, a gangster genre piece filtered through self-conscious French and Japanese reworkings of the American gangster movie and then brought back to America. Ghost Dog (a stirring Forest Whitaker) is the embodiment of the mythic lone hero, a melancholic, monosyllabic African-American hitman who resides on a rooftop among carrier pigeons and adheres to the Samurai 101 path of finding a master and then devoting your very being to obeying and defending that master. Ghost Dog grabs onto Louie (John Tormey), a below-the-line Mafia capo who once saved his life, and he spends much of the movie standing up for Louie, killing for Louie, whether Louie wants him to or not. Jarmusch allows you to decide whether Ghost Dog's trip toward his own annihilation is pure nobility or sheer stupidity. Robby Muller's cinematography makes it all cool and alive, as does the sublime RZA musical soundtrack. (115m) *Tuesday at the Brattle.*

THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK IV: *Ernest Shackleton and company prepare to be initiated into the True Meaning of Frostbite in* The Endurance.

H

★★★HARRY POTTER AND THE SORCERER'S STONE (2001). Zealously monitored by J.K. Rowling, this $127 million adaptation of her first *Harry Potter* novel has much to recommend it. The trio of British unknowns — Daniel Radcliffe, Rupert Grint, and Emma Watson — who play Harry, Ron, and Hermione, the key wizard students at that Eton of the occult, Hogwarts School of Witchcraft and Wizardry, are terrific, as is the rest of the all-British cast headed by Richard Harris and Dame Maggie Smith. The Hogwarts settings are musty and magical; the relentless effects are impressive. What's missing are the parallel trains of ordinary and extraordinary, which are key to the books. Harry's wizarding adventure comes to seem more like *Star Wars*, with whooshing broomsticks replacing intergalactic gadgetry. Director Chris Columbus, who's best known for the *Home Alone* films, once aspired to draw cartoons for Marvel Comics, and too much of a Marvel sensibility infects the film. Such Hogwarts staples as pumpkin juice and Peeves the poltergeist hit the cutting-room floor, and the movie gets rushed once Harry, Ron, and Hermione stumble upon the ferociously slobbering three-headed dog (not Cerberus but "Fluffy") guarding the stone and set out, Nancy Drew–like, to figure out what the treasure is and who's after it. The wizarding populace, however, looks wonderful, from John Cleese as Gryffindor House ghost Nearly Headless Nick and Warwick Davis as the diminutive Professor Flitwick to a massive and tender Robbie Coltrane as Hagrid the gamekeeper, Richard Harris as the richly robed and bearded Albus Dumbledore, a resplendent Maggie Smith as strict, sports-crazy Professor McGonagall, and a quizzical Alan Rickman as the greasy, Harry-hating potions professor Snape. (152m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★HEIST (2001). Once again we have an aging supercriminal who's lured into one last big job and then has to contend with unreliable partners. Once again, compound plot twists, exotic technology, and gaudy cross-cutting are the whole film, or almost. Throughout his career, Gene Hackman has commanded a common-man ability to fit in anywhere: it serves him well here when his character, who pays taxes as a Quincy boatbuilder, adopts various disguises to rob a jewelry store and a cargo plane. And writer/director David Mamet's linguistic resourcefulness allows everyone to pretend, for a while, that *Heist* is more than just a grim and mournful exercise. Gangster Danny DeVito calls someone a "vonce" and someone else a "doxy"; Hackman's two-timing wife (Rebecca Pidgeon), it's said, "could talk her way out of a sunburn." Still, there's no getting away from the sense that the caper genre is, as Mamet's crooks would put it, "burnt." (107m) *Boston Common, Fenway, Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

★★★HIGH SOCIETY (1956). This reworking of *The Philadelphia Story* as a musical is enjoyable on its own but suffers by comparison. The songs are way-past-vintage Cole Porter; you're not likely to remember much apart from "High Hopes" and "True Love." The cast is fun to watch, but getting Bing Crosby for Cary Grant, Grace Kelly for Katharine Hepburn, and Frank Sinatra for Jimmy Stewart is hardly a bargain. And watching hopelessly white Bing lead the irrepressible Louis Armstrong and company in an "explanation" of jazz is close to painful. Louis is great, however. Charles Walters directed. (107m) *Monday at the Boston Public Library.*

I

★★INDIANA JONES AND THE TEMPLE OF DOOM (1984). With his follow-up to *Raiders of the Lost Ark*, Steven Spielberg tightens the screws to the suffocation point: the movie is one spill and chill after another, without the characters or story — or the giddy emotionalism — to make you care. The first half-hour or so is enjoyably brash, but when Indy (Harrison Ford), his sidekick Short Round (Ke Huy Quan), and his new paramour, nightclub singer Willie Scott (Kate Capshaw), crash-land in India, Spielberg jolts us with images of human sacrifice, black magic, and child slavery. At best, *Temple* is the bastard heir of *Raiders*. (118m) *Weekend midnights at the Fenway.*

INDIA SONG (1974). Although this Marguerite Duras film was shown continuously in Paris for four years, it never got released in this country. Set in India in the 1930s, it follows a group of Europeans "through their reflections in ballroom mirrors, through the faceless voices that narrate their stories, and through the memories they endure. Delphine Seyrig, Michel Lonsdale, and Matthieu Carrière star. In French with English subtitles. (120m) *Wednesday and Thursday at the Harvard Film Archive.*

★★1/2 INNOCENCE (2001). The problem with *Innocence* is that it's mostly innocuous. Fifty years ago, Andreas (Kenny Aernouts) and Claire (Kristine Van Pellicom) fell in love. For some reason — irresolution, mischance, folly, Andreas's "hard, insensitive father" — they broke apart. Now the septuagenarian Andreas (Charles Tingwell) has learned that Claire (Julia Blake) is still alive and in the neighborhood. He arranges a meeting, and it's as if the intervening half-century had never happened. They're still in love, but though Andreas is a widower, Claire is married to curmudgeonly John (Terry Norris), and that, plus the specter of mortality, is the rub. Director Paul Cox, who has made such eloquent paeans to perversity as *Man of Flowers*, here goes a little soft. He cuts to flashbacks of idylls from five decades

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ago, or images of flowing water, or close-ups of mist on mirrors, etc., with numbing predictability, and the resolution of the elderly but still passionate triangle goes through its formulaic phases. The performances, however, afford this exercise in wistful nostalgia some poignance, as does a scene in which Andreas witnesses the disinterment of his late wife's grave, and the bones, 30 years dead, become the flesh of a beautiful woman. Like Schubert's *Death and the Maiden* Quartet, it doesn't confuse inevitability with cliché, or tragedy with treacle. (94m) *West Newton, Arlington Capitol.*

J

JIN-ROH: THE WOLF BRIGADE (2000). Mamoru Oshii (*Ghost in the Shell*) and Hirojuki Okiurra (worked on *Akira*) joined forces for this *anime* retelling of *Little Red Riding Hood.* It's about "a soldier named Fuse who is in such agony over his role in the death of a young girl that he becomes intent on befriending her sister." Dubbed into English (102m) *Weekend late nights at the Coolidge Corner.*

JOE SOMEBODY (2001). Tim Allen plays a loser who plots revenge against a nasty co-worker and suddenly begins to rise up the corporate and social ladder. With Julie Bowen and Kelly Lynch. John Pasquin (*Jungle2Jungle*) directs. *Sneak preview Sunday at the Boston Common, the Fenway, and the Fresh Pond and in the suburbs.*

K

KATE & LEOPOLD (2001). "If they lived in the same century, they'd be perfect for each other." Meg Ryan and Hugh Jackman have the title roles. James Mangold directs. (120m) *Sneak preview Friday and Saturday at the Boston Common, the Fenway, the Fresh Pond, and the Chestnut Hill and in the suburbs.*

★★1/2 K-PAX (2001). Once messiahs came from heaven; now — in movies, anyway — they come from outer space. Once they were crucified; now they're committed to mental-health facilities. Like the visitor from K-PAX in the Iain Softley adaptation of the Gene Brewer novel of the same name. He calls himself prot (K-PAXians have their own rules of capitalization), and after claiming to have arrived here via a beam of light from his planet a thousand light-years away, he's put into the care of Dr. Mark Powell (Jeff Bridges, avuncular again) at a Manhattan psychiatric hospital. Schizophrenic delusions? Perhaps, but prot, played by Kevin Spacey at his condescending best, can see ultraviolet light and produce star maps from the point of view of his home planet, and he also has a therapeutic effect on the other patients, who at his bequest chase after the Bluebird of Happiness. Powell suspects that prot's identity is simply a way of coping with something traumatic and horrible. But the crucial question of whether it makes sense to dispel the delusion, if indeed it is one, and so destroy a splendid and beneficial work of the imagination never seems to matter. Instead, *K-PAX* focuses on the sentimentalization of the patients, Powell's domestic discontents, and the Oscar moment in which prot's smugness breaks down into agony. (120m) *Arlington Capitol, suburbs.*

L

★★LIFE AS A HOUSE (2001). Irwin Winkler's movie opens with George Monroe (Kevin Kline) pissing into the Pacific, and it's downhill from there. In short order George loses his job building models at an architectural firm (the computers make them cheaper, and movies like this might persuade the studios to do likewise) and discovers he has only four months to live. So he resolves to tear down the old shack he lives in (bequeathed to him by his own abusive father) and build his dream house (on property that looks to be worth the multi-million-dollar budget of this movie) and in so doing reconcile with his punked-out, teenage loser of a son and maybe even his ex-wife (Kristin Scott-Thomas). He's rebuilding his "life," you see. Although the film is notable for its fine acting (Kline, despite the woes of Job, is always funny, never maudlin, kind of a moribund version of Kevin Spacey in *American Beauty*) and unembarrassed sex, the shameless manipulativeness of it all calls to mind the more woeful aspects of *Field of Dreams* and *Pay It Forward.* (124m) *Harvard Square, West Newton, suburbs.*

LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (2001). The other mega-movie touches down on Middle Earth. With Elijah Wood as Frodo, Ian McKellen as Gandalf, Ian Holm as Bilbo, Sean Astin as Sam, Billy Boyd as Pippin, Dominic Monaghan as Merry, Christopher Lee as Saruman, Viggo Mortensen as Aragorn, Liv Tyler as Arwen, Sean Bean as Boromir, Orlando Bloom as Legolas, John Rhys-Davies as Gimli, and Cate Blanchett as Galadriel. Peter Jackson directs. (178m) *Opens Wednesday at theaters to be announced.*

M

THE MAJESTIC (2001). Jim Carrey stars in this Frank Darabont (*The Green Mile*) romance about a Hollywood screenwriter whose life is disrupted by the blacklist, amnesia, small-town life, and true love. With Martin Landau and Laurie Holden. (150m) *Sneak preview Saturday at the Boston Common and the Fenway and in the suburbs.*

★★★THE MAN WHO WASN'T THERE (2001). *The Man Who Wasn't There* is almost the movie that isn't there. Maybe that's what Joel and Ethan Coen had in mind, a minimalist, sleepwalking, black-and-white bauble with performances that are almost not there and an astringent, rarefied irony. It's 1949 in Santa Rosa, California, and Ed Crane (Billy Bob Thornton) noncommittally cuts hair. Ed suspects his wife, Doris (Frances McDormand), a shopworn femme fatale who works as an accountant at Nirdlinger's Department Store, is having an affair with Big Dave (James Gandolfini), the store's owner. Then there's the chance meeting between Ed and Creighton Tolliver (Jon Polito), who has a scheme to cash in on the new miracle of dry cleaning but needs $10,000 in seed money; this situation leads to the kind of backfiring schemes of blackmail, murder, and retribution that will be familiar to those who enjoyed the ingenious poetic injustices of the Coens' first film, *Blood Simple.* But that narrative can't stop the picture's slow drift into nullity either, so the Coens spin out the side story of Birdy Abundas (Scarlett Johansson), the local teenage piano prodigy, who's no longer a skinny kid; Ed tries to help her fulfill her dreams, or maybe they're his dreams. "What kind of man are you?" is the question leveled at Ed more than once by those outraged by his indifference, ineptitude, and infinite melancholy. He doesn't answer. Neither would the Coen brothers if you asked them what kind of filmmakers they are. (b&w/116m) *Copley Place, Kendall Square, West Newton, suburbs.*

★★★★THE MILLION DOLLAR HOTEL (2000). Wim Wenders's million-dollar mystery is a two-hour investigation into who pushed Israel Goldkiss, son of billionaire media mogul Stanley Goldkiss, off the roof of the Million Dollar, a flophouse buried among the skyscrapers of downtown LA, and why Tom Tom (Jeremy Davies) opens the film by taking a flying leap off that same roof. Tom Tom narrates the rest of the movie from the Great Beyond, and through him we learn how Goldkiss *père* (Harris Yulin) brought in FBI Special Agent Detective J.D. Skinner (Mel Gibson as a cross between Joe Friday and Hannibal Lecter) to solve the case. Izzy's friends, all suspects, include Geronimo (Jimmy Smits), who thinks he's head of the Navaho nation; John Dixie (Peter Stormare), "who was in a music band called the Beatles, only they didn't know"; maybe-streetwalker Eloise (Milla Jovovich); ditzy Vivien (Amanda Plummer); den mother Jessica (Gloria Stuart); and alcoholic Shorty (Bud Cort). In the end we do find out what happened to Izzy, but that's secondary to Tom Tom's story of how he was able to connect with Eloise; how that changed, if only for a moment, everything; and how Tom Tom made everything out of Izzy's nothing. The angels of *Wings of Desire* and *Faraway, So Close* fell to earth to live; Tom Tom goes to ground in order to preserve his moment. In its typically Wenders way the love story is a failure: Tom Tom on his suicide dash is just one more man running away from a woman. But if a moment can be worth a million, then *The Million Dollar Hotel* is a million-dollar movie. (122m) *Tuesday at the Brattle.*

★★★MONDO (1997). Tony Gatlif's first film since his lyrical and innovative *Latcho Drom* is about a 10-year-old Gypsy orphan boy (Ovidu Balan, an actual Romanian Gypsy whom Gatlif rescued from deportation) who wanders the streets and shores of Nice savoring the beauty of nature and humankind and in general brightening the lives of all those he encounters. That might

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THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK V: *Milla Jovovich and Jeremy Davies contemplate the True Meaning of Sudden Wealth in* The Million Dollar Hotel.

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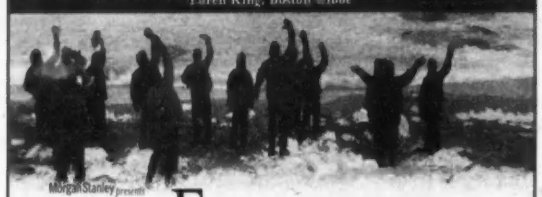

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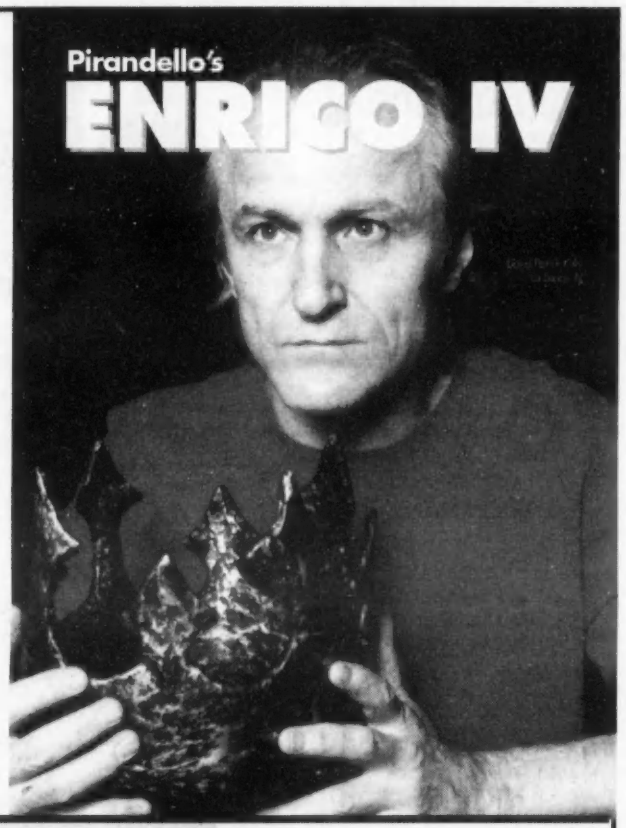

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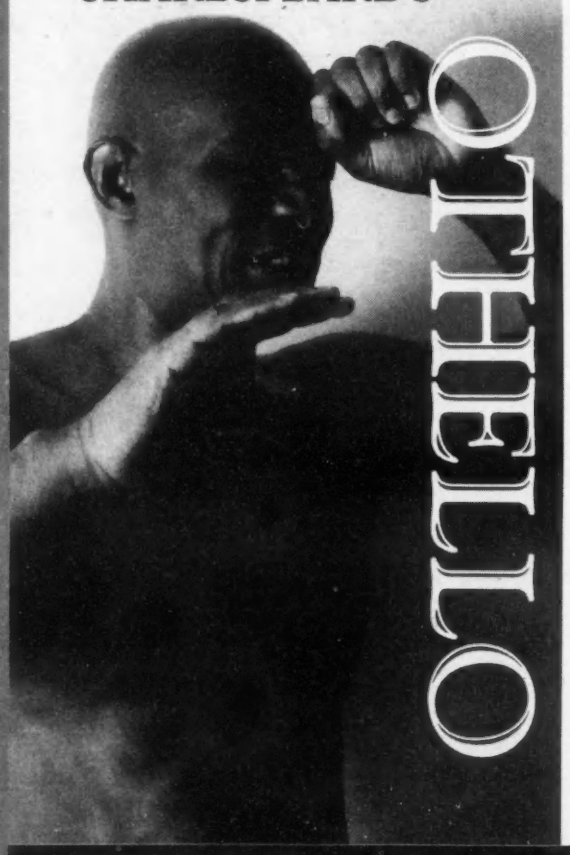

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Continued from page 37

sound like a Hallmark version of *The Little Prince* crossed with *Dondi*; in practice, however, Mondo and his smile are hard to resist. Some of Gatlif's images do wallow overlong in the realm of sweetness and light: beatifying homelessness as freedom, and posing regimented authority as the bad guy, *Mondo* finds little that is sinister or dark in the life of the streets. Still, this is an orphan well worth adopting. In French. (80m) *Friday at the French Library.*

THE MONKEY'S MASK (2001). See "Trailers," on page 4. (84m) *Kendall Square.*

★★★1/2 MONSTERS, INC. (2001). Monstropolis is populated by all manner of fanciful creatures: some are furry, some are slimy, some have one eye, some have five. Monsters, Inc. is in the business of collecting children's screams, the energy from which powers the city. These people don't scare the kids to be mean, they do it because it's gotta be done. Moreover, they're as scared of the kids as the kids are of them. So when a baby girl finds her way into their world, chaos and hilarity ensue. Like *A Bug's Life* and the *Toy Story*s, Peter Docter's film hits just the right notes. John Goodman and Billy Crystal are custom-made for the characters they voice: Sulley, a genial blue-furred galoot, and Mike Wazowski, his manic monocular sidekick. And the giggly gibberish-speaking toddler is too cute to be believed. No need to tell you that Pixar's animation is stunning. In short, Monstropolis is a place any kid should be glad to slip into. (92m) *Boston Common, Fenway, Fresh Pond, Chestnut Hill, suburbs.*

★★★1/2 MULHOLLAND DRIVE (2001). Based on the pilot for a *Twin Peaks*–style TV series that ABC rejected in 1999, *Mulholland Drive* is right up the vintage Lynch alley, his most bizarre, hilarious, tragic film since *Blue Velvet*. After suffering amnesia from an auto accident on the title roadway, a beautiful woman (Laura Harring) wanders down the cliffs to Hollywood, where she takes the name Rita (after Rita Hayworth) and makes friends with aspiring actress Betty (Naomi Watts). Rita's past and identity are complicated by a bag full of money and an ornate blue key. Then there's Adam Kersher (Justin Theroux), the hotshot Hollywood director whose latest film is being hijacked by mafiosi even as his wife takes a toss in the hay with the pool man. And the two men at Winkies, one of whom discusses a recurrent dream he's been having that takes place at the very same Winkies and ends with a fatal revelation. It's not so much a "Whodunit?" as a "Who's dreaming it?" And if there is a dreamer behind it all, of course it's Lynch himself. It's not *Citizen Kane*, but there are epiphanic moments of astonishing beauty and inexplicable emotion, many of them courtesy of newcomer Naomi Watts. *Mulholland Drive* might be Lynchian mental masturbation, but few films can match its passion and vision. (147m) *Somerville Theatre, suburbs.*

N

★★★★A NIGHT AT THE OPERA (1935). Although saddled with frothy romantic interludes (featuring spunky Kitty Carlisle and fey Allan Jones) and a bland musical score (including the awesomely icky "Cosi Cosa"), the first of the Marx Brothers' MGM films remains one of the greatest comedies ever made. Among its classic moments are the famous stateroom scene and the final dismantling of *Il trovatore* — perhaps the quintessential comedic assault on Western civilization. (b&w/92) *Monday at the Brattle.*

NOT ANOTHER TEEN MOVIE (2001). See "Trailers," on page 4. *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★1/2 NOVOCAINE (2001). From first-time director David Atkins comes this quirky, uneven, Roger Corman–esque black comedy that begs the question: do dentists walk on the wild side? Steve Martin (his unique talents utterly wasted) is engaged to his perky, perfect hygienist (Laura Dern, not as toothsome as usual, but her tai kwan do moves are impressive), and he maintains a gleaming-white perfect existence. When a bedraggled, Demerol-addicted urchin (a miscast Helena Bonham Carter, who nevertheless turns in the film's best performance) seduces him, he becomes obsessed with her ugly world (drugs, incest, murder, ill-fitting vintage clothing). Watching an uptight professional unravel as he chases an unattainable twist of tail is familiar stuff, but there are some interesting visuals (X-ray photography in the opening credits) and funny plot twists, so even those who are phobic about going to the dentist might be able to grin and bear this one. (95m) *Copley Place, Harvard Square, suburbs.*

O

★★1/2 OCEAN'S ELEVEN (2001). It's not clear why so many of Hollywood's biggest names wanted to remake the 1960 film that's remembered more as a Las Vegas Rat Pack home movie than for its cast's near non-performances as non-characters involved in a non-story about a multiple casino heist. Aside from some arcane in-jokes and pointless cameos, the multiple-casino-heist premise is about all this version has in common with its Frankie-Dino-Sammy-Peter-and-Joey predecessor. Instead of loyalty to war buddy Sinatra, the 10 other thieves and con men here are freelance professionals lured to the scheme of Danny Ocean (George Clooney) by simple greed. Danny, meanwhile, is plotting to win back ex-wife Tess (Julia Roberts) from casino kingpin Terry Benedict (Andy Garcia), whose three Vegas hot spots Danny and company are plotting to fleece. In her one big scene with Clooney, Roberts gives as good as she gets, but otherwise she has a thankless part. No, this is a boy movie, and the real romance seems to be going on between Clooney and right-hand man Brad Pitt. Then there's the spectrum of masculine cool, which runs from the raw bickering of rookies Matt Damon, Casey Affleck, and Scott Caan to the cockney swagger of Don Cheadle to the old-school vaudeville professionalism of Elliott Gould and Carl Reiner, who haven't had parts this juicy in years. The icy professional in charge is Steven Soderbergh, and there's no small entertainment value in watching him carry off this caper with aplomb. (117m) *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

★★★1/2 OTHELLO (1952). It took Orson Welles four years to make this accomplished film, and he had so much difficulty funding it, he was forced to stop shooting several times and find work as an actor to raise money. The result was a badly truncated text and an atrocious soundtrack; fortunately, the recent restoration has dusted off the razor-edged beauty of his images and fixed up (to a degree) its froggy sound, lifting it from the murky realm of film legend into the light of common day. Only a handful of Shakespearean films have the emotional fidelity and power of this production, and perhaps none is as visually stunning. Welles shot his version in Venice, as a flashback, and there are sequences as eerie and ineffable as anything in Cocteau's *Orpheus*. His line readings are magnificent; as Iago and Desdemona, Micheál MacLiammóir and the bewitching Suzanne Cloutier are less effective. If the movie isn't a masterpiece, it's an often brilliant film, an anguished auteurist gem in which the director chops operatic tragedy into pieces of screwball psychodrama. The result is Shakespearean noir. (b&w/90m) *Sunday at the Harvard Film Archive.*

P

★★★THE PRINCESS DIARIES (2001). Mia Thermopolis (Anne Hathaway) faces the most difficult decision of a girl's life: whether to remain the invisible dork, lusting after the class jerk, or become the Princess of Genovia. Then her royal grandmother (Julie Andrews) resurfaces and serves as catalyst to her decision. No surprise that *The Princess Diaries* reads as an adolescent version of *Pretty Woman* — Garry Marshall directed both films. Repeating himself to a T, Marshall infuses *Diaries* with recognizable details, from Hector Elizondo's continuing role as faithful watchdog over the impressionable young woman (Barney the hotel manager in *PW*; Joe the Secret Service agent here) to the way our heroine's best friend (Laura San Giacomo in *PW*; Heather Matarazzo here) must overcome her jealousy before bestowing her blessing. Still, Mia's reluctance to be royal and her rocky road from ugly duckling to beauty provide fresh humor. (111m) *West Newton, suburbs.*

R

RAPE (1969). This film from Yoko Ono and John Lennon has autobiographical currents in its presentation of a woman (Eva Majlath) who is hounded by a cameraman and filmmakers. (77m) *Thursday at the Museum of Fine Arts.*

S

★★1/2 SERENDIPITY (2001). In this whimsical romantic comedy of sorts, John Cusack and Kate Beckinsale are potential soulmates who meet during a chance encounter in a New York City department store. The only problem is that each is involved with someone else, so they don't exchange personal information. A few years later she's on the West Coast engaged to a trippy musician and he's still in New York preparing for his own nuptials. What ensues is a case of cold feet, overpowering reminders of each other, and a cross-country pursuit that's buoyed by a blinding array of extraordinary happenstance —

thus the film's title. The direction by Peter Chelsom (*Hear My Song* and *Town and Country*) is sweet-natured veering into convenient and maudlin. Cusack and the effervescent Beckinsale spark a reasonable romantic chemistry, but it's the fringe players, like Eugene Levy's demented department-store salesperson and Jeremy Piven's *New York Times* obituary writer, that make the froth bubble. (91m) *Allston, Somerville Theatre, Arlington Capitol, suburbs.*

★★SHALLOW HAL (2001). There's something about this well-meaning and even engaging new film from Bobby and Peter Farrelly that doesn't quite work. The set-up is plausible: Hal Larsen (Jack Black) sees women only for their physical beauty; then he gets stuck in an elevator with "Personal Power" guru Tony Robbins (playing himself) and is hypnotized into seeing only "inner beauty." Right away he falls for 300-pound Rosemary Shanahan because he thinks she looks like Gwyneth Paltrow. Problem is, she's played by Gwyneth Paltrow, so the film is still about outer beauty, and it comes off as just one more male fantasy about the gorgeous girl who falls for the ordinary-looking guy. The Farrellys had to make the focus Paltrow in her "fat suit" — or, better yet, have Hal fall for a smart, personable, ordinary-looking woman. Slick but not greasy, Black gives Hal a puppy-like vulnerability; Paltrow endows Rosemary with tender, melting touches of sweetness and humor, and Jason Alexander is all-too-perfect as Hal's even shallower friend Mauricio. But you can forget about venturing into emotional deep water — this film never gets out of the kiddie pool. (113m) *Boston Common, Fenway, Chestnut Hill, Somerville Theatre, Arlington Capitol, suburbs.*

★★SHREK (2001). The CGI animation might be state-of-the-art, but the comedy here is strictly pre-Stooges — at least half a dozen flatulence and poop jokes percolate through the opening credits alone. Based on the classic, if slender, children's book by local author William Steig, and directed by Andrew Adamson and Vicky Jenson, this is an anti–fairy tale about an ugly green ogre named Shrek (voiced by Mike Myers in a kind of Scottish-burred Fat Bastard mode) who just wants to be left alone. When the local princeling, Farquaad (John Lithgow), decides to cleanse the enchanted forest of all supernatural beings, they all flee to Shrek's place; in order to get rid of them, he agrees to rescue Princess Fiona (the irrepressibly sunny Cameron Diaz) and bring her back for Farquaad to wed. Joining Shrek in his quest is his relentless sidekick Donkey (an overzealous Eddie Murphy), who quickly wears out his welcome. Everything ends happily ever after but, to the film's credit, not necessarily as you might expect. There are some spectacular landscapes plus an impressive and surprisingly charming dragon, but the lifelike CGI animation makes humans look creepy and creepy inhumans look endearing. Or maybe that's the point. (94m) *West Newton, suburbs.*

★★SIDEWALKS OF NEW YORK (2001). Set on the title turf, with direct-to-the-camera interviews to make it seem, for some reason, like a documentary, Edward Burns's film revolves around an assortment of discontented Gothamites looking for or trying to recover from true love. There's Tommy, played by Burns himself; he produces a trash TV show but aspires to be a serious writer. Having recently broken up with his girlfriend, Tommy is looking for a new one in Maria (Rosario Dawson), a schoolteacher who's just gotten divorced from Ben (David Krumholtz), a doorman with musical pretensions. Ben, for his part, has been hitting on waitress Ashley (Brittany Murphy, an MTV version of Diane Keaton), who's in an unhappy adulterous affair with uptight dentist Griffin (a slithery Stanley Tucci). Griffin's wife is longsuffering Annie (Heather Graham), and this turn of Burns's *La ronde* wanders into the LaBute neighborhood of treachery and mean-spiritedness. Actually, Griffin's nastiness is meant to show up what a nice guy Burns's character is: not only is Tommy more moral, but he has a larger penis. Thank goodness for Dennis Farina as Tommy's clueless, womanizing mentor; at least his puerile, macho nonsense is played for laughs. (107m) *Copley Place, Kendall Square, suburbs.*

SINAI FIELD MISSION (1978). Frederick Wiseman "shows the routine activities of the diplomats and electronics technicians who operate the U.S. Sinai Field Mission," which was set up to keep Israel and Egypt from falling back into hostilities. (127m) *Saturday at the Museum of Fine Arts.*

★★★SLOW GOING (2000). The title of Greek-American Athina Rachel Tsangari's whimsical, experimental film refers to Petra Going (Lizzie Curry Martinez), who translates her name as "Rolling Stone," and it's just one sign of Tsangari's flair for the precious. Petra is an agent for the mythical "Global Nomad Project," an agency that sends alienated young people like herself out to Tangier, Anchorage, Moscow and other places with a rocking chair strapped to their backs and a glib cynicism attached to their observations. Their mission is to gather impressions for some vast databank — or maybe they're just lying in an office, *Matrix*-style, with impressions fed in by electrodes. It doesn't seem to matter much as Tsangari uses the premise to showcase her talent for collage, imagery, and parody in a potpourri that is for the most part engaging and inventive. (b&w and color/101m) *Friday at the Harvard Film Archive.*

★★SPY GAME (2001). In Tony Scott's lavish nailbiter, Robert Redford plays veteran CIA honcho

Continued on page 40

THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK VI: *Ovidu Balan savors the True Meaning of Humanity in* Mondo.

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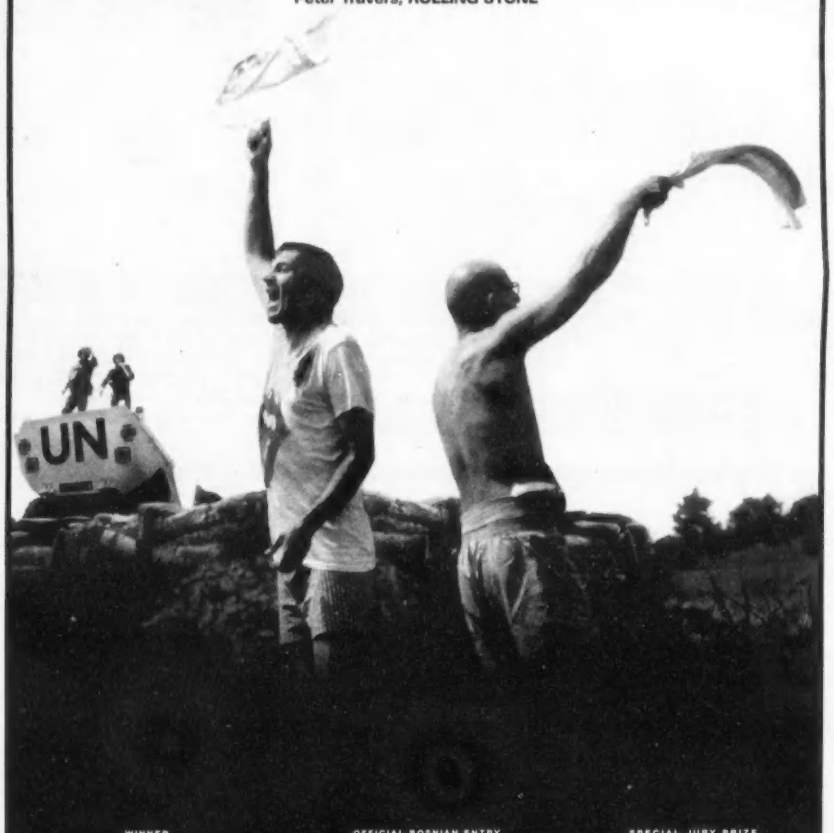

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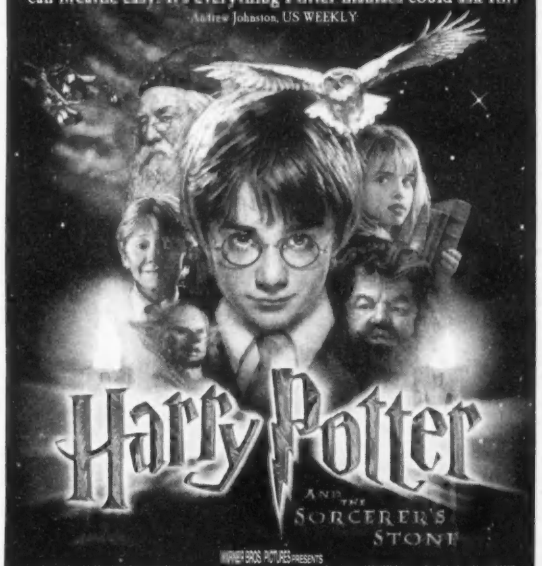

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THE TRUE MEANING OF CHRISTMAS: TMOC STRIKES BACK VII: *Jorge Perugorría and Vladimir Cruz anticipate the True Meaning of Ice Cream in* Strawberry and Chocolate.

Continued from page 39

Nathan Muir, who on the last day before his mandatory retirement learns that his protégé, Tom Bishop (Brad Pitt), is being held in China and will be executed the next morning. A group of CIA and NSA officials, wondering why Bishop was trying to break someone out of a Chinese prison, summon Muir to their war room; after briefing them on his past relationship with Bishop, Muir realizes that the CIA will do nothing to help, so he manipulates events behind the scenes in an attempt to save his friend's life. The film goes beyond any James Bond movie in creating a state-of-the-art vision of a sprawling, ungovernable world erupting in incomprehensible conflicts. But its heart is the mutual fascination and seduction between Muir and Bishop, and though Redford does well with his part, Pitt's supporting role is strictly cliché. Stephen Dillane is good as a patronizing CIA official, and two screen icons of the past, Charlotte Rampling and David Hemmings, have what amount to bit parts: she looks spectacular, he less so. (129m) *Boston Common, Fenway, Harvard Square, Allston, suburbs.*

★★STRAWBERRY AND CHOCOLATE (1993). The only thing new in this Oscar nominee is the title image, wherein peaceful coexistence of ice-cream flavors is used as a metaphor for tolerance of homosexuality. Directed by Tomás Gutiérrez Alea, Cuba's best-known filmmaker, the plot involves an unlikely relationship between a gay æsthete and a straight, doctrinaire Marxist. Diego (Jorge Perugorría) is a stereotypical gay man: an opera queen, an epicurean cook, an art-world hanger-on. At a Havana ice-cream parlor he spies David (Vladimir Cruz), a handsome, homophobic young college student and apprentice Party member. Although Diego's attempt to pick up David ends in predictable awkwardness, he does succeed in opening David's eyes to the world of books and music. But the screenplay, written by Senel Paz, can be painfully schematic. In Cuba — as in Newt Gingrich's America — a movie that pleads for compassion toward homosexuality may be revolutionary, but as a film it's not exactly a scoop. In Spanish with English subtitles. (108m) *Wednesday at the Boston Public Library.*

T

TREMBLING BEFORE G-D (2001). See "Trailers," on page 4. *Coolidge Corner.*

★★1/2 THE TURANDOT PROJECT (2001). As recorded by documentary filmmaker Allan Miller (*Small Wonders*), the title project is a collaboration between conductor Zubin Mehta and film director Zhang Yimou to create an "authentic production" of Puccini's opera *Turandot* that they eventually stage in the Forbidden City of Beijing in 1998. Along the way we hear how the Chinese government was not happy with the choice of the maverick Zhang (director of the sublime *Not One Less* and *The Road Home*), and how Zhang himself was distressed by the (too?) subtle lighting of Guido Levi — there are some frank, even caustic exchanges. And it *is* a stunning-looking production, its costumes, some 1500 of them, keyed to the Ming Dynasty; there are dancers from the Beijing Opera, 300 soldiers from the People's Army, and two pavilions that shuttle back and forth across the stage. Still, like any great opera, *Turandot* is about relationships. This production, with its mediocre conductor and mostly (Sergej Larin's Calaf excepted) mediocre Italian/international cast, is about sets and costumes and dancing. Zhang himself says that his only desire is to win credit for the Chinese, and that he does. But the Turandot of Gwyneth Jones in a simple white robe packs more punch than this entire documentary. In English, Italian, and Chinese with English subtitles. (video/83m) *Wednesday at the Brattle.*

U

★★★UNDER THE SAND (2000). If any strain persists through François Ozon's *Criminal Lovers* and *Water Drops on Burning Rocks*, it's an unapologetic fascination with the twisted. That continues here, though with a tragic, romantic undertone. Marie (Charlotte Rampling) and Jean (Bruno Cremer) have gone to the beach on vacation; had they seen Ozon's short "See the Sea," they would have known this is a bad idea. One fine day Jean goes in for a dip and never returns; the rest of the movie is what another filmmaker would turn into a textbook case of denial. Marie does not acknowledge that Jean is gone, referring to him in the present tense, conversing with his phantasm and even discussing with it her choice of a new lover. Reminiscent at times of an unwhimsical *Truly, Madly, Deeply*, at others of a humorless *Harvey*, *Under the Sea* benefits from Rampling's exquisite beauty and eloquent grief but suffers from Cremer's stolid, stocky Jean, who even before he's presumed dead is a bit of a stiff. The beauty of the film is that Ozon doesn't try to explain anything or offer judgment or suggest a cure. In French with English subtitles. (105m) *West Newton.*

V

VANILLA SKY (2001). Peter Keough's review begins on the Arts cover. *Boston Common, Fenway, Fresh Pond, Circle, suburbs.*

W

★★★★WAKING LIFE (2001). It's virtually impossible to reproduce with any exactness the experience of seeing this animated film from Richard Linklater because the episodes tend to drift in and out of your brain, along with the buoyant, phantasmagoric images. Linklater shot the actors in high-definition digital video with handheld camcorders. Then animator Bob Sabiston and his team took over. The last step was "painting" over the animated frames via Sabiston's pioneering computer program, providing a wash of color that ebbs and flows across the screen. The college-age protagonist of the film (voiced by Wiley Wiggins) is dropped down a metaphorical rabbit hole; he awakes apparently unharmed, but he's locked in a dream he can't escape from, no matter how many times he opens his eyes and believes he's beginning a new waking day. And like Alice in Wonderland, he comes in contact with a succession of characters who discourse freely with him, as if they'd been doing so for years. You might think of Chris Marker's great 1983 *Sans Soleil*, or James Toback's 1990 *The Big Bang*; and the inspiration for the notion of a man who can't wake up is clearly the stories of Jorge Luis Borges. But the style of *Waking Life* is as far from Marker's or Toback's or Borges's as their styles are from one other And the tone — playful yet plaintive — is distinctive to Linklater. (99m) *Copley Place, Harvard Square, suburbs.*

WING CHUN (1994). Michelle Yeoh stars as the defender of a small village who has to deal not only with the criminal element but with persistent suitors and a patriarchal society. In Cantonese with English subtitles. (93m) *Thursday at the Brattle.*

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Cute, creative SBF, 25, loves movies, music, books, conversation. Seeking emotionally grounded, confident SWM, 25-35, who's passionate about life, all-around good person. Are you down? ☎124076

UNDERSTANDING? CARING?
Call me! SF, 20, likes clubs, having fun. In search of a guy, 19-32, with the same interests, for casual relationship. non-smoker. ☎235745

1944 MODEL
Very romantic, outgoing, affectionate, fun-loving, spontaneous SWF, mid-50s, 5'4", blond/brown, enjoys 50's music, dancing, movies, quiet evenings. Seeking SWM, 48-60, for possible long-term relationship. ☎231823

LOOKING FOR YOU
Educated SWPM, 28-38, enjoys live music, blues, outdoors, hiking, rafting. Seeking honest SF, 28-38, for friendship first, possible LTR. ☎233052

ARE YOU THE ONE?
SF, 5'4", seeks fun, outgoing, secure, goal-oriented man, 25-30, to develop a serious relationship. ☎226808

JF, 32
Intellectual poet who tends toward philosophy, theology and quiet, but likes to dance, seeks JM with intricate mind and supple heart. ☎230758

INTELLIGENT MAN?
SF, 31, 5'6", 125lbs, layered brown/hazel, likes shooting pool, wrestling matches, action and karate movies. Seeking educated, healthy, passionate equal. ☎228036

HAPPY HOLIDAYS
SWF, 31, 5'2", 110lbs, brown/brown, enjoys movies, hiking, cooking dining out, shopping. Seeking, 30-33, with similar interest, for friendship, possible LTR. ☎235299

READY FOR FUN
SF, 19, smoker, enjoys partying, clubbing, movies, dining. Seeking SBM, 19-23, smoker, for possible serious relationship. ☎223117

SAN FRANCISCO REFUGEE
Back in hometown after stint in Bay Area. Seeking SM, 25-33, who likes good cheap food, live theater, social justice, and Mary Oliver poetry. ☎225517

NICE PERSON
SF, 19, 5'11", 118lbs. seeks nice, fun, sensitive SM, 18-23, for friendship and dating. ☎222306

IN NEW HAMPSHIRE
SWF, 25, 4'11", 124lbs, brown/brown, one son, likes animals, classical/opera music, movies, dining out, more. Seeking ☎221493

PRETTY ARTIST
Seeking handsome man, 25-40, who drives. Preferably drummer in a black truck. ☎215720

MAKE ME SMILE
Tall, pretty, passionate, loving GWF, 40, full-figured, non-smoker, drug-free, seeks soft butch who likes to have fun, laugh, movies, dinner, beach walks, animals. And you? ☎214368

CITY GIRL
DJF, 40, pretty, plus-size, looking for jewish guy, 35-60, who likes movies, concerts, plays, good restaurants. ☎213441

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HONESTY A MUST
SBF, 22, smoker, great sense of humor, enjoys good conversation. Seeking romantic, spontaneous, fun-loving, trustworthy SBM, 22-37, for possible relationship. ☎227437

SPIRITED AND TENDER
Inquisitive, expressive, passionate woman, 41, mischievous, open, seeks self-aware, sensitive, adventurous man with unusual mind, strong sense of self, and sweet soul. ☎219949

COOL CARAMEL
Can you feel me? Intelligent SBF, works diligently, enjoys music, movies, and poetry. Seeking SM for possible long-term relationship. ☎213444

MODERN-DAY HIPPIE
SF, politically aware and spiritually conscious, and idealistic, seeks SM with the same qualities for dating, possible long-term relationship. ☎208661

GEMINI WOMAN
SWF, 40, Gemini, seeks sincere, honest WM, 45-55, for dining in/out, movies, the ocean. ☎150884

STARGAZE WITH ME
Kind, loyal SF, 5'5", blonde/blue, seeks laid-back, happy, independent, honest as can be man who enjoys the Simpsons, Phish, The Dead. ☎147828

JUST LOOKING
SWF, 18, big girl, looking for older guy, 25-30, who doesn't care about looks. Looking for fun, friendship, and some kind of relationship. ☎230719

ARE YOU ABNORMAL?
Fun-loving, outgoing, energetic, open-minded SWF, 21, N/S, enjoys music, book, cartoon, sci-fi. Seeking SM, 18-26. ☎229055

SEARCHING
Educated DW mom of two, 36, N/S, enjoys many activities. Seeking SM, 30-38, for friendship, possible LTR. ☎229074

GIRL MEETS BOY
Girl, 23, idol of American Youth, seeks indie rock boy for dates to theater, concerts, movies; friendship and philosophy, reveling in the divine human comedy ☎220364

TRES CHIC
Educated SBF, 33, N/S, enjoys movies, reading, museums, long walks, travel, music. Seeking SM, 33-40, with similar interests, for friendship, possible LTR. ☎218478

LIFE OF THE PARTY
SWF, 30, seeks laid-back, fun-loving, attractive, honest, family-oriented SWM, 28-34, smoker ok, for friendship first, possible long-term relationship. ☎214958

SASSY FAT GIRL
SWF, 28, 5'7", enjoys art, Manray, comics, weird movies, ethnic food, nature, medieval stuff. Seeking educated, slightly perverse SM, 27-35, non-smoker, sense of humor. ☎212432

THAI RUBY
Caring, loving SAF, 45, 5'5", 140lbs, Libra, non-smoker, seeks nice SM, 40-55, for friendship and more. Enjoys cooking, dining out. ☎205678

R U...
feminine, self-assured, educated, open-minded, fit, fashionable, fun? Can you be serious, tender, compassionate, kind, quiet? Feminine SF, 34, fit, brown/brown, enjoys coffee, movies, walks, ocean. ☎201850

SMART AND SEXY
Petite SBF, 19, 5', shoulder-length hair, caramel complexion, seeks honest, handsome, fun-loving, outgoing, open-minded SWM, 20-25, for possible long-term relationship. ☎173277

RUNNING MATE
Spirited SWPF, 33, pretty, athletic, slightly wacky, loves outdoors, running, biking, music, hockey, ice cream. Seeking similar SWM, 30-38, for adventures, marriage and family. ☎132135

CREATIVE CUTIE
SF, 23, 5'6", 124lbs, short/blue, artist, entrepreneur, loves dancing, live music, laughing. Seeking laid-back, down-to-earth guy. ☎212437

BRIGHT & BEAUTIFUL
Attractive, slender, blue-eyed DWF, 43, seeks S/DWM, 40-50, for indoor/outdoor companionship. Travel, music, dining, excursions to water or woods. Laughter, energy and smiles included. ☎210026

NICE GUY?
Easygoing SF, 5'11", wheatish complex, software engineer, with a good sense of humor. Seeking SM for possible long-term relationship. ☎209066

SEEKING BAD-ASSITUDE!
Economics/social justice/math geek. Daytime: butchy boi. Nighttime: punky/fetishy femme. Seeking wacky, cuddly SF, 32, who enjoys winter sports, rock-n-roll, sardonic/absurd humor. ☎209115

FOLLOW YOUR BLISS
SWF, 22, 5'8", 133lbs, college graduate, looking for SWM, 22-30. Love museums, Brit pop, Jung, Harry Potter. Sheila Divine lovers a definite plus. ☎201468

LOOKING FOR LOVE
33 year-old, cute, archaeologist of mixed ethnicity seeks professional, well-educated guy to share a drink in a smokey room at my favorite local bar. ☎201510

NO HIPPIES!
SWF, 24, seeks SWM, 22-28. I smoke, drink, rock, and occasionally read my roommate's porno mags! ☎201818

HONEST LADY
SJF, 28, looking to be happy, seeks real, honest, intelligent, caring single male, for friendship first, possible relationship. ☎201832

HEY YOU!
Yeah, you with the cute smile! Do you like biking, jazz, art, movies, craziness? Me: SWF, 25, fit, professional, sweet, smart. You: Adventurous, unusual. ☎201853

EX CALIFORNIA GIRL
Slender SF, 21, personal trainer, part-time model, just wants to have fun. Seeking SM to show me around, for casual friendship. ☎201854

KIND, SENSITIVE
Reflective, witty, creative, liberal, non-materialistic, attractive SF, 42, looks younger, good listener, likes drawing portraits, writing poetry, cats, music, meditating, long walks, reading. Seeking SM, 35-55. ☎123635

MANCHESTER, NH
SF, 25, red/blue, vegetarian, ecologist, minimalist. Enjoys hiking, biking, canoeing, wetlands, forests, humor, conversation, truth, honesty, art, music. Seeking someone with similar interests, 30-40. ☎192371

OY VEY I VANT A ...
boyfriend. Wanted: nice Jewish man, late 40s to early 50s, who has a job and a working brain. Dazzle me! ☎192311

ON-GOING RELATIONSHIP
I am a 37 year-old, size 16/18, attractive, and need a considerate, fun-loving male, in the immediate Boston area, for on-going relationship. ☎189936

NOT AFRAID...
to get hands dirty. Woman artist seeks male, 30+. Prefer: artist/musician/writer. Not living for next paycheck. Not afraid of commitments. No games. ☎189984

ARE YOU THE ONE?
SBF, 24, enjoys travel, partying, movies. Seeking well-dressed, secure SHM, 28-33, who loves sports, for friendship, possible long-term relationship. ☎176819

LET'S GET TOGETHER
Attractive SBF, 23, 5'4", 130lbs, long hair, enjoys cooking, travel, camping, fishing. Seeking honest SAM, 21-31, for friendship first, possible long-term relationship. ☎175909

GREEN WOMAN
seeks green man. 37, enjoys music, dancing, magic, mystery, adventure. Et vous? ☎166929

LOW MAINTENANCE
Pretty, witty, intuitive, SWF, 38, 5'6", long curly blonde hair, slender, sporty, adventurous. Seeking sincere, compassionate, ambitious, intelligent, very attractive, tall SWM 30+ for exploring new people, places & things. Snow sports enthusiast a plus. ☎225304

FUN-LOVING
WFF, 53, loves the outdoors, ocean walks, animals, dining out. Seeking honest WPM, with great sense of humor, who's personable, sensitive, and caring. ☎257148

FEEL THE ATTRACTION
Sexy brunette, 45, looks 30, 135lbs, non-smoker, seeks good-looking WM, 40-50, 5'11"-6'2", 210-270lbs, clean-shaven, with full head of hair, for dating. ☎198249

COLLEGE CO-ED
SWF, blonde/blue, animal lover, avid curling player, extensive pex dispenser collection, interested in fashion design, enjoys spelunking and deep sea fishing. Seeking SWM, similar interests. ☎196421

R U LOOKING 4...
the girl next door? SWF, 27, seeks SWM, 28-35, for friendship and maybe more. Likes reading, outdoors, animals, cooking and quiet nights at home. ☎196426

SEARING HEAT AND...
moisture. Best eyes ever. Mindful of your needs. Genius IQ. Cute shape. Creativity. Wit. Time. Movie star smile. Aries. Cynic. Writer. No kids. No smoke. ☎196532

LIFE'S TOO SHORT
SWF, 34, Aries, single mother, enjoys running, biking, hiking, dining out. Seeking open-minded, humorous, nice, worldly man, 25-40, for casual relationship, maybe more. ☎190526

LOOKING FOR A FRIEND
SBF, 25, Scorpio, likes movies, good conversation. Seeking man, 18-24, for friendship, maybe more. ☎193765

SWEET AND SINGLE
SWF, 20, 5'1", average build, works out, Sagittarius, seeks spontaneous, adventurous, fun, caring SWM, 19-26, for possible relationship. ☎194009

ARTIST & MUSICIAN
SWF, 33, Aries, enjoys working on projects, found objects, music. Seeking man, 30-40, for friendship, possible relationship. ☎193327

SWEET & SOUR
SWF, 25, seeks a nice SWM, under 35, for friendship and fun. ☎195701

SHE'S COME A LONG WAY
is my fave movie. Witty, fun, intelligent, tall SF blonde/hazel who enjoys running, dancing, traveling, seeks smart, funny, outgoing, sensitive, motivated, SM 25-33 for dating. ☎192388

BLONDE KAYAKER, 31
Sailor, diver, and world-traveler, loves quiet, country living, seeks adventurous, well-traveled, well-read, fit SWM, 27-40. ☎190015

CYNICAL YET BUBBLY
Creative, quirky, cute redhead, 20s, loves stand-up comedy, cheesy '80s movies, the Simpsons, bookstores, diners. Seeking sensitive, witty, unconventional guy, 20s, for possible long-term relationship. ☎190017

SWEET AND SINGLE
SHF, 18, 5'8", 135lbs, Virgo, seeks successful, spontaneous, honest SHM, 19-28, who knows how to treat a woman, for possible serious relationship. ☎184329

OPEN-MINDED
Cute, professional, smart, fun, creative, musical BWF, late 30s, seeks open-minded, non-traditional SWM, who can think outside the box, for dating, maybe more. ☎186042

BLACK FOX
Smart, tender, alluring, brainy BF, 40s, needs daily dose of laughs, kisses. Seeking man, 38-52, for possible long-term relationship. Loves music, books, movies, dancing, politics. ☎186048

SEEKING SOMEONE FUN
Outgoing SWF 27, likes dining out, travel, reading, camping, tennis, bowling, movies. Seeking someone to have fun with, possible long-term relationship. ☎186079

DOMESTIC GODDESS
Intelligent, funny, very independent, sweet, saucy, spiritual, earthy, beautiful SWF, 38, artist, non-smoker, non-drinker, N/Drugs, seeks creative toolman or mechanically inept male. Depth matters. ☎186085

FRIENDSHIP FIRST.
Slim, attractive SWF, 22, red/blue, college educated, likes movies, Simpsons, travel. Seeking attractive SWM, 21-30. Long hair a plus. ☎179731

VERY HONEST AND WARM
SWF, 5'4", likes movies, theater, dining, simple things. Seeking the same qualities in a man, possible relationship. ☎180896

LET'S MEET
SWF, 28, likes art, live music, Red Sox. Seeking outgoing, attractive SWM for friendship and hanging out. ☎181751

INTELLECTUAL...
connection. SWF, 26, 5'4", 125lbs, black/blue, seeks SWM, 23-30, who digs checking out bands, hardcore, punk, tatoos, crazy Saturdays, lazy Sundays. ☎178157

FUN, FIREWORKS, &...
freedom. Playful, smart, nice-looking SWF, 40ish, seeks handsome, outgoing, funny, ethical SM, 25-40, 5'10"+, non-smoker, for slightly more than casual relationship. No cheaters please. ☎178199

DOWN-TO-EARTH
Attractive, physically fit SBF, 22, 5'3", 125lbs, enjoys working out, shooting pool, outdoors, nature. Seeking SHM, 21-25, sense of humor, for possible long-term relationship. ☎175505

LOOK NO FURTHER
Easygoing, caring, shy SWF, 31, 5'7", 110lbs, dark brown/blue, single mother, who loves laughter and fun, seeks honest, committed SWM, 27-35, for possible long-term relationship. ☎168157

SUGAR & SPICE
SWF, 42, Capricorn, seeks upscale, successful, goal-oriented WM, 40-55, who enjoys travel, music, art history. ☎157988

POSITIVE OUTLOOK
Attractive SF, 41, no dependents, interested in non-traditional medicine. Seeking attractive, outgoing, fun-loving, optimistic, educated SM for making a connection. ☎158316

ARE YOU THE ONE?
SBF, 40, medium build, pleasant personality, enjoys singing, dancing, cooking, movies. Seeking trustworthy, dependable SBM, 38-45, for possible long-term relationship. ☎157689

RICH CONVERSATIONS
Looking for companionship, relationship. Slender, fit professional SWF, 47, no children, 2 cats, seeks SM, 45-55, for conversations, museums, films, morning tea over NY Times. ☎154585

HERE I AM
SWF, 39, enjoys walking, biking, dining, concerts, outdoors. Seeking SWM, 39-45, for friendship first, possible long-term relationship. ☎153652

DOWN HOME TYPE
SF, 26, likes church, bowling, fishing, shooting pool. Seeking male, 23-31, with great sense of humor, for fun, friendship, maybe more! ☎123340

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men seeking women

GREATER BOSTON
SWM, 35, 5'9", 180lbs, brown/brown, Aries, smoker, enjoys clubbing, movies, and concerts. Seeking woman, 18-35, with similar interests. ☎234183

SOMEONE NEW
SWM, 23, 5'11", 145lbs, dark/dark, Virgo, smoker, enjoys darts, playing pool, dancing, and concerts. Seeking fun, outgoing WF, 21-27, smoker, for friendship. ☎235164

LET'S HAVE FUN
SWM, 18, 6'3", athletic build, brown/hazel Libra, non-smoker, enjoys music, art, and snowboarding. Seeking WF, 18-20, non-smoker. ☎233993

SEEK TAKE CHARGE
Responsive, shy, gentle, accommodating SBM, 43, Pisces, feminist, non-smoker, seeks woman, 45-65, for nurturing, supportive relationship. ☎235090

SMART, FUN, CUTE...
nice? You want it, you got it! SWM 24, 5'9", 160lbs, seeks fun, outgoing, intelligent, arguably witty SF, 21-28, to have fun and explore Beantown. ☎234067

EASYGOING
WM, 25, loves movies, music, outdoors. Seeking SF, 21-30, to hang out with and have meaningful conversation. ☎231153

TAKE A CHANCE
Athletic, attractive, amiable SWM, 37, 6'2", 190lbs, dark/blue, clean-cut, professional, enjoys sports, art, outdoors, culture, animals. Seeking similar, professional SWF, 21-35, to enjoy finer things. ☎230698

HARLEY RIDER
Good-looking, active, hard-working, fit, active SWM, 42, 6'2", 225lbs, brown/brown, likes live music, working out, stargazing, travel, outdoors. Seeking honest, caring WF for possible relationship. ☎225569

PURE MORNING
Boyishly cute, very fit, imaginative, creative, intelligent daydreamer seeks passionate, playful, free-thinking, kindred spirit for an intimate, sensual relationship. Friendship first. ☎225523

DATING & ROMANCE
Athletic WM, 26, blondish-brown/blue, seeks fun woman, 40+, to share the weekends with. I enjoy live shows, dining, and anything that isn't boring. ☎225525

HELLO, IT'S ME
24 year-old European male Harvard graduate student, interested in books, art, culture. Seeking cheerful Asian female. ☎225463

GOOD-LOOKING ITALIAN
Hard-working, high-energy SM, 38, 6'3", 200lbs, dark/dark, Wiccan, likes R&B, dining, romantic times, the great outdoors, weekend getaways. Seeking passionate, caring, understanding, long-haired, tall woman. ☎118762

HOPEFUL ROMANTIC
SWM, 41, non-smoker, in great shape, Capricorn, likes music, dining out, dancing. Seeking fit SBF, 29-41, non-smoker, for possible long-term relationship. ☎217348

YOUNGER WOMAN WANTED
SWM, 39, dark/dark, considered handsome, muscular, nice dresser, deep thinker, with class and manners, seeks younger woman for wholesome relationship. ☎235733

LOOKING
SWM, 36, N/S, single dad, enjoys working out and riding Harleys. Seeking a woman, 20-40, for movies and hanging out. ☎233071

SWM FOR SWF
SWM, 29, occasional smoker, single father, seeks a mature, intelligent woman, 21-30, for friendship first, possible LTR. ☎233092

NORMAL GUY
Professional DWM, 32, 6'2", 165lbs, non-smoker, two children, enjoys all types of music, theater, movies, and dining. Seeks mature, educated woman, 29+, with similar values and interests. ☎234095

NO COUCH POTATOES
SWM, 19, Scorpio, non-smoker, enjoys snowboarding, clubbing, and surfing. Seeking a fun, outgoing, upbeat WF, 18-22, for friendship. ☎230789

ENJOY THE MOMENT
Attractive, physically fit SWM, 44, 5'11", enjoys working out, riding my Harley, karate, sharing time with the right person. Seeking attractive, physically fit SWF, 32-42, similar interests, for long-term relationship. ☎175776

SMILING...
while I'm thinking of you. DWPM, 50, looks 49, enjoys cooking, biking, the arts, picnics. Seeking attractive, romantic, honest, sincere SF, 35-45, height/weight proportionate, non-smoker, for long-term relationship. ☎204406

FOR KEEPS
SWM, 41, 5'9", 210lbs, Gemini, smoker, loves surf, sand, beaches, travel, and movies. Seeking WF, 31-41, to be my life partner. ☎233184

NIGHT PERSON
Open-minded, laid-back SM, 40s, 5'10", 150lbs, brown hair, slender build, likes movies, television, shopping, flea markets, travel, sports. Seeking slender SF for friendship and romance. ☎226553

ARE YOU ADVENTUROUS?
SWM, 37, 5'8", 165lbs, brown/brown, likes movies, dining, rock concerts, outdoors. Seeking secure, honest, outgoing SWF, 24-44, for dating. ☎232966

LET'S DANCE
Very handsome SWM, 43, 5'11", 195lbs, in excellent shape, seeks very attractive, fit B/WF, 28+, to enjoy life with. ☎230694

TRY ME
SM, 30, 5'8", seeks honest, understanding, outgoing, attractive SF, 25-35, for casual dating, possibly more. ☎229978

ATHLETIC
Successful WM, 6', 190lbs, blond/hazel, likes theater, the arts, weekend getaways, fine dining. Seeking attractive WF, 30-48, who appreciates an honest man, for long-term relationship. ☎229570

HARD-WORKING
Easygoing SWM, 41, 5'11", 175lbs, enjoys sports, concerts, walks on the beach, dining out. Seeking honest, nice, attractive WF, 38-45, for dating, maybe more. ☎229367

LET'S HAVE FUN
SWM, 39, 5'10", blond/blue, nice build, enjoys tennis, working out, movies, live music, plays, more. Seeking fun, fit, attractive WF, 28-40, to enjoy life with. ☎229394

POSSIBLE RELATIONSHIP
WM, 48, 5'11", 195lbs, blond/hazel, enjoys outdoors, dancing, music, cooking, dining in/out. Seeking WF with similar interests. ☎228590

CELTIC GUY SEEKS LASS
Hi there! Irish guy in good shape looking for Lassie for fun times. Shyness not an option! You will not be disappointed. ☎230735

LEARNED CONVERSATION
Asian Buddhist/intellectual, 37, graduate school at Harvard, likes working, meditating, Tai Chi, conversation. Seeking female, 35-45, warm, tender, sincere, caring, for peaceful way of life. ☎230750

SWEET SW/AF WANTED
Quiet, tall, slim BM, 29, seeks petite, slim, white or Asian female just to hang with or casual friendship. Light drinker ok but no smokers! ☎230751

THAT SPECIAL SOMEONE
Looking for fun person, full of life. Me: 30, athletic, fun, independent, hard-working, straightforward, honest, with strong family values. Looking for same. ☎230760

FINANCIALLY SECURE
SM, 48, likes long beach walks, dining out, music. Seeking securely employed female for casual relationship first, maybe more. ☎227641

AVERAGE BUILD
Down-to-earth, handsome SM, 33, 5'9", 175lbs, likes walking, beaches, reading, sports, politics, amusement parks, picnics, movies, good conversation. Seeking female for friendship first, possible long-term relationship. ☎228242

YOU AND ME
Artist, surgeon, healer, 34, 6'2", 165lbs, blond/blue loves sports, ocean, books, dancing, thought. Seeking match. ☎227968

ARMENIAN
Business owner: intelligent, attractive SWM, 35, 5'11", 195lbs, seeks average, easygoing female, 20-45, for lasting relationship. ☎228827

WHERE ARE YOU?
SBM, 44, smoker, enjoys working out, movies, dining, nice walks. Seeking outgoing, fun-loving SF, 25-40, in shape, for friendship first, possible relationship. ☎227409

FUN-LOVING
SWM, 33, non-smoker, enjoys working out, sports, concerts. Seeking honest, attractive, down-to-earth SWF, 27-31, for possible long-term relationship. ☎227411

INTERPRETER OF SOUND
SWM, 21, musician, in search of cute girl, 18-27, to get to know. Possible relationship. I enjoy music by Primus and Tori Amos, Lewis Carrol and more. Redheads a plus! ☎232062

HI
SWM, 34, 5'6", 160lbs, blond/blue, Capricorn, non-smoker, seeks nice, WF, 25-50, non-smoker, for friendship and dating. ☎231026

ISO PUNK GIRL
SWM, 19, looking for a crazy punk rock chick to go on adventures with. I am very random, hopefully you are too. ☎230335

LET'S HAVE FUN
WM, 25, 5'10", 195lbs, seeks fun, petite, slim SF, 21-35, with a good personality, for friendship first, maybe more in the future. ☎230212

NEEDS A FRIEND
39 year-old male from Coventry is looking for someone to enjoy quiet times with as well as movies, dining, outdoor adventures, etc. I am a non-drinker and light smoker. ☎230714

SINGLE DAD LOOKING
Single man, 40, looks younger, wants to meet a woman who has or wants kids. If that's you, give me a call. Hope to talk soon! ☎230717

LET'S TALK
Outgoing, financially secure, sensitive, attentive, well-educated man, 31, N/S, seeks SF, 18-40, for friendship, possible LTR. ☎229601

FUN & SPONTANEOUS
Clean-cut SWM, 44, likes sports, concerts, dancing, dining out. Seeking fun, attractive, Irish-Catholic female, 25-45, for possible relationship. ☎150141

NEED SOMEONE TO HOLD
Blue-collar SWM, 33, Metro West, conservative with exotic tastes, welcomes the company, wit, and wisdom of similar, aloof, solitary, sensitive female. Long hair/tattoos/piercings a+. ☎230745

FUN-LOVING MAN
SBM, 22, non-smoker, seeks fun-loving SF, 18-29, race unimportant, who loves laughing, good times, for possible relationship. ☎223498

LOOKING FOR YOU
SBM, 28, 6'2", non-smoker, tattoos, ears pierced, seeks SF, 21-39, non-smoker, who loves romantic walks, conversation, for possible relationship. ☎223594

WHERE ARE YOU?
SWM, 50, non-smoker, well-traveled, enjoys jazz, blues, opera, good conversation. Seeking sincere SF, 40-85, for possible relationship. ☎224581

LOOKING FOR ADVENTURE
SWM, 24, non-smoker, enjoys music, adventure, dining, movies. Seeking honest, outgoing SF, 19-28, for long-term relationship. ☎224813

BABY GOTTA HAVE BACK
36 year-old BM, 5'8", 220lbs, in great shape, looking for very healthy, thick, shapely woman. If you're this woman, please call. ☎225475

GREEK MALE
SWM, 28, looking for a fun-loving woman with humor and intelligence, for friendship or relationship. ☎225516

SEEK NICE WOMAN
SWM, 40, 6'1", brown/brown, considered attractive, father of two, seeks fun, attractive, easygoing SWF, 21-43, for friendship first. ☎219746

FRIENDS FIRST
SWM, 33, 6'3", 235lbs, blond/hazel, good build, seeks open-minded, fun, outgoing SWF for casual dating. ☎219859

LOVING LIFE
SM, 5'8", red hair, likes some sports, movies, dining out, shooting pool, outdoors, dining, good conversation. Seeking attractive, intelligent, honest SWF to have fun with. ☎221115

WHAT DO YOU LIKE?
SWM, mid 40s, likes dining out, movies, dancing, parties, sports. Seeking SWF, 30-44, non-smoker, light drinker, with similar interests. ☎221622

GENTLEMAN ROGUE
Tall, ruggedly handsome, wavy hair, horticultural, nautical yogi, all served up with a glass of Irish whiskey. ☎221626

GIRLS INSPIRE ME
SWM, 43, 5'8", 135lbs, non-smoker, Pisces, fit, writer, loves music, old movies. Seeking fit, smart, creative woman, 22-48, non-smoker, for possible relationship. ☎218363

FIT AND FUN
professional SWM, 31, 5'10", 188lbs, non-smoker, Cancer, enjoys jogging, working out, shopping, dining out. Seeking honest SWF, 20-39, non-smoker. ☎218542

UNCOMMON FINESSE
Fit, funny, financially secure 42 year-old SWM who seeks a fun-loving woman for adventure and must be smart, sassy, sexy and self assured. ☎220309

NEWBURYPORT/AMESBURY
Witty, intelligent, funny, good-looking, considerate man 46, seeks very attractive, intelligent, really nice person for dinners, laughs, companionship, romance and friendship. ☎220310

YOU SHOULD ENJOY...
being you. Beauty marks, warts, and all. DWM, 40, 6'2", 180lbs, happy as a clam. Dig giving affection in direction of monogamous lover. I'll just be me. ☎220360

SEEKING CHUCK WEARER
SWM, 30, 6', 240lbs, light brown/blue, enjoys sports, writing, spontaneity, and Guiness. Seeking Chuck Taylor wearing, relaxed, intelligent SWF, 24-35, for friendship, dating, and beyond. ☎218142

COOL SHOES?
Me? Fun, educated, attractive SWM, 32, 6', 185lbs, blond/blue, thin, in shape, and neat. Seeking similar, tall, thin, cute SF. ☎216464

DOWN-TO-EARTH
Hard-working, tall, slender SWM, 49, brown/blue, likes Sci-Fi movies, concerts, bowling, cooking. Seeking inspiring counterpart for life's simple pleasures. ☎226404

TALL, DARK, HANDSOME
Fit SWM, 30, 6", 185lbs, police officer, seeks affectionate, fit, attractive, open, honest, clean SWF, 22-36, no children, good sense of humor. ☎227331

FRIENDSHIP & MORE
Professional SWM, 32, 6'2", brown/blue, with tattoos and piercings, enjoys life to the fullest. Seeking someone outgoing who's willing to try new things. ☎234068

ASIAN LADY SOUGHT...
for friendship. Boston man, 52 years young. I have a good soul and positive attitude. Asian love is truest. Friendship can grow. ☎214375

OUTGOING GUY
SWM, 5'9", 150lbs, black/hazel, likes live music, indie/alternative, music, reading, some sports, movies. Seeking outgoing SWF, 21-33, with similar interests, for friendship first. ☎219358

FUN GUY
SWM, 24, non-smoker, enjoys outdoors, arts, travel. Seeking honest, trustworthy SF 18-45, for possible committed long-term relationship. ☎214884

PROFESSIONAL
Athletic SWM, 42, 5'11", 175lbs, brown/blue, Cancer, light drinker, non-smoker enjoys biking, scuba diving, and hiking. Seeking woman, 25-38. ☎164009

HAVE MY CHILDREN
SWM, 37, professionally employed, seeks SW/AF to start a family, grow old together. I enjoy many things, look forward to sharing those things with someone else. ☎230741

VERY ATTRACTIVE
SWM, 28, 5'9", 150lbs, brown/blue, likes clubs, concerts, movies, dining out, pool. Seeking funny, laid-back, attractive girl, 21-34, to hang out with. ☎225497

men seeking men

A LITTLE NIGHT MUSIC
GWM, 44, I'm still here, seeks company to share deep talk, long walks, passion and a piece of Mahler's. Are we a pair? ☎231027

OPEN
BM, 6'4", likes movies, going out. Seeking honest, fun, outgoing SM, 18-24, for serious relationship. ☎228462

THIN. CUTE. FEMININE
SM, 40, seeks male, 18-40. If you're big and strong, it's a definite plus! ☎228140

FRIENDSHIP FIRST
Trustworthy SHM, 43, 5'5", non-smoker, enjoys movies, dining. Seeking honest SBM, 18-50, non-smoker, for friendship first, possible long-term relationship. ☎226985

CALL ON ME
Slender, clean-shaven SWM, 37, 6', 185lbs, non-smoker, Capricorn, enjoys biking, independent film, photography. Seeking extroverted GWM, 25-50, non-smoker, for companionship, possible long-term relationship. ☎217310

NORTH OF BOSTON
FTM, 54, 5'4", 125lbs, undemanding, obliging, seeks over-50, hefty, healthy, no drugs, non-smoker, single. ☎205719

DOWN-TO-EARTH
SWM, 34, 6'1", 180lbs, brown/blue, non-smoker, muscular build, likes working out, anything outdoors, walks, movies, more. Seeking fit, easygoing, SWM, 25-35, for dating. ☎208524

FRIENDSHIP/LTR
SGWM, good sense of humor, enjoys sports, traveling, skiing, blading, biking, camping, hiking, board games, pool, darts, reading, videos. Seeking SGWM who is down-to-earth. ☎142569

QUIET, EASYGOING
SWM, 39, likes clubs, dining out, movies, being with friends, live music. Seeking younger man, 25-35, for friendship first. ☎183600

SEEKING ANGEL
Very attractive, affectionate GWM, 28, blond, seeks honest, sensitive SM, 19-27, for friendship first, possible long-term relationship. ☎159422

NEW TO AREA
Attractive, honest SWM, 39, 5'10", 155lbs, brown/blue, loves dining, cooking, sports, movies, traveling. Seeking European or Latin SM, 25-45, for exploring Boston together. ☎152229

LASTING RELATIONSHIP
GWM, 53, 6', 215lbs, seeks slim, younger, comfortable GWM, 18-26, for meaningful relationship based on trust, honesty, respect, and love. ☎151617

HEY! WHAT'S UP?
Amorous, talented, youthful, mature BiWM, 53, Capricorn, seeks young, handsome, muscular, masculine, healthy, passionate guy, 23-50. Let's kick back, talk, or whatever. ☎132508

SOUTH SHORE GUY
Shy, funny, intelligent PM, 34, 5'7", 150lbs, enjoys travel, reading, hanging out, movies, dining. Seeking intelligent, interesting, committed, trustworthy, patient male. ☎120201

MASCULINE MALE
Attractive GWM, 40, 6'1", enjoys jogging, biking, music, theater. Seeking GWM, 18-29, for friendship first, possible long-term relationship. ☎115796

A GREAT CATCH
BM, 50, 5'9", seeks a fun-loving and intelligent man. I'm in decent shape and love sports, theater, and more. Looking for long-term relationship. ☎116524

NEW TO TOWN
Attractive, sexy, smooth, clean-cut, clean-shaven, professional GAM, 29, 5'8", 140lbs, seeks good-looking GWM, under 40, for friendship, maybe more. ☎256538

FIT. ACTIVE. BUSY
Masculine, fun SM, 42, 5'7", 150lbs, likes going out, travel, having fun. Seeking masculine guy, similar in age and size. ☎233827

IN SEARCH OF HEART
Educated, tall, good-looking GAPM, 31, in shape, seeks driven, down-to-earth GWM, 31-40, with similar attributes. ☎234059

GOOD-LOOKING
Fit GWM, 43, enjoys reading, travel, dining out, movies, music, sports. Seeking attractive GM, with similar interests, for long-term relationship. ☎229361

YOUNGER MAN
SWM, 47, Libra, enjoys travel, auto racing, fast food dining. Seeking WM, 18-30, with similar interests. ☎163195

A LOT TO OFFER
SWM, 38, Scorpio, seeks older gentleman, 50+, for companionship, possible relationship. ☎124278

NATURE LOVER
Active, in shape SWM, 29, 6'3", 185lbs, light/green, Capricorn, seeks WM, 23-43, for friendship. ☎120898

SO. SHORE
SWM, 37, 5'7", 175lbs, brown/hazel, Taurus, non-smoker, enjoys working out and jogging. Seeking man, 27-47, for dining out and dating. ☎232595

ONE GOOD MAN
Intelligent, upright, good-looking, masculine, fit WM, 39, 5'10", 175lbs, brown/green, seeks fit, smart, honest, masculine guy. ☎230769

SHARE THE JOURNEY
GWJM, 44, 6'1", 160lbs, writer, enjoys travel, meeting people. Seeking honest, caring, compassionate SM, 38-47, with a sense of humor, to develop a relationship with. ☎228888

BURLINGTON/BEDFORD
WM, 37, 5'7", 175lbs, dark blond, jeans/work boots type, easygoing, likes outdoors, movies, dining, going out for a beer. Seeking a buddy to hang with. ☎230738

ATTRACTIVE. HONEST
Healthy, active SWM, early 60s, in great shape, seeks loving, caring, emotionally stable SM, non-smoker, 36-56, with passion for life, for friendship, possible long-term relationship. ☎212972

OLDER FOR OLDER
Reserved WM, 52, seeks male companion or friend, 50-80, Bi or gay, but all male, from Boston to Concord, New Hampshire area. Clean/discreet. ☎212464

GWM. 4I. 5'8"...
165lbs, dark/hazel, athletic, attractive, very fit, enjoys city restaurants, foreign films, travel. Seeking similar, sincere, masculine, affectionate, emotionally available man, 35-45, for long-term relationship. ☎118509

HOPEFUL ROMANTIC
SWM, 45, 5'11", 215lbs, Aries, likes the outdoors, relaxing, intimate times, theater, sports. Seeking open-minded, mature man, 39-50, for casual relationship, maybe more. ☎191104

AFFECTIONATE GUY
GWM, 43, 6', 185lbs, brown/blue, attractive, affectionate, sincere. Enjoys music, sports, running, politics, movies, quiet times. Seeking similar guy, 23-39, for friendship, possible relationship. ☎192364

NEW HERE?
Shy GWM, 30s, seeks people to hang out. Likes travel, passionate people who enjoy movies, times, coffee, trips, taking in the city scene. Students welcome! ☎186055

TAKE A CHANCE
Attractive, laid-back, muscular SWM, 28, Aries, enjoys working out, music, karate, spontaneity, day trips. Seeking attractive, vivacious, athletic, spontaneous WF, 24-36. ☎159981

FUN TIMES IN BOSTON
Masculine bear, 30, 5'11", 245lbs, blond/blue, goatee, new to the area, seeks SM. I'm not much to look at, but know how to have fun. ☎151329

COMMUNICATOR
SWM, 36, Taurus, great mind, heart, soul, enjoys working out. Seeking WM, 28-38. ☎134133

ATTRACTIVE BPM...
38, 5'11", 165lbs, in shape, masculine, seeks another male, 28-40, in shape, attractive, non-smoker, masculine, professional for casual dating and friendship. ☎125831

OLD TWINK SEEKS...
friend! Thin, boyish GWM, 29, 5'7", brown/brown, non-smoker, social drinker, seeks similar friend in greater Boston area to hang out with, share good times. RSVP ☎124074

WRESTLERS
Grappler, 46, 5'9", 175lbs, seeks like-minded guy, in shape, for wrestling or boxing workouts. ☎119104

LAUGHTER & ROMANCE
GWM, 41, 6', 190lbs, masculine, seeks GWM, 36-46, with sense of humor, passion for life, and romance in his heart. For healthy, monogamous relationship. ☎115603

LOOKING FOR YOU
Attractive GM, 28, 5'7", 157lbs, Seeks someone willing to meet their match. Must be good-looking, straight acting and under 30. ☎257075

A PHONE CALL AWAY
SWM, 51, 5'11", non-smoker, non-drinker, clean-shaven. Cancer, likes the outdoors, dining out, bowling, sports, quiet times. Seeking SWM, 46-66, for friendship, possible relationship. No head games. ☎217941

LOOKING FOR SOULMATE
Searching for that special guy who wants a long-term relationship with someone nice. Near Kennebunkport, 40s but young at heart. Let's talk. ☎230728

AS TIME GOES BY
Bright, enthusiastic, thoughtful man, 55, 6'2", 200lb., seeking confident, engaging, inquisitive man who knows his own mind, 40-60, for possible long-term relationship. ☎230731

GOOD GUY. BIG HEART
Short and fit, 40 (appears less), 5'11", brown/brown, in shape, gentle, patient, educated, discreet and straight-acting, willing to share and enjoy. Seeking similar mate, 35-42. ☎225522

CALL ME
SM, 29, likes hanging out, the outdoors, dining out, quiet evenings at home. Seeking SM with similar interests. ☎221700

DOWN-TO-EARTH
Funny, good-looking SAM, 25, likes conversation, having fun. Seeking outgoing, fun, honest SM, 20-35, for dating. ☎222154

LITERATE & LOOKING
Asian grad student, 33, avid reader and pop culture fan. Enjoys dancing, live music and conversation. Looking for talkative, funny, intellectual woman. ☎220320

FRIENDS & LOVERS
SWM, 44, 5'8", 325lbs, brown/brown, short beard, seeks SWM, 18-50, for friendship, possible long-term relationship. ☎190188

SEEKING LOVE
Attractive, intelligent, safe, sane, disease-free BiM, 39, non-smoker, seeks long-term friendship with similar male. ☎124093

MASCULINE
Cute, outgoing, energetic, caring SWM, 34, brown/olive-green, enjoys music, dancing, cooking, reading. Seeking SWM, 25-45, for friendship first, possible long-term relationship. ☎171591

SOUTH OF BOSTON
SWM, 56, non-smoker, social drinker, N/Drugs, enjoys movies, sporting events, clubs. Seeking SWM, 48-60, for friendship first, possible long-term relationship. ☎167863

GET TOGETHER
Bi curious SM, 35, loves music. Seeking normal SM for friendship and dating first. ☎158580

TRUSTWORTHY & HONEST
SWM, 36, 5'10", 215lbs, blond/blue, Libra, enjoys music, video games, beach, dining out. Seeking man, 23-40. ☎134029

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men seeking men

YOUR QUEEN
Small, slim, pretty white TV, 28, 5'7", fun with many interests, on passive side, seeks very tall, masculine, domineering single man, 30s-40s, who wants an exclusive relationship with a "girlfriend". ☎256709

ADVENTUROUS GUY...
loves anything fun, traveling, working out, cuddling, walks. SWM, 25, 5'8", 157lbs, masculine, clean-cut, athletic, honest, romantic, very good-looking. Seeking same for great adventure. ☎256437

MASCULINE PROFESSIONAL
Handsome GWM, 39, 5'11", 185lbs, enjoys movies, intimate dinners. Seeking handsome, fit GWM, 25-35, athletic build, for friendship and dating. ☎216523

SPECIAL REQUEST
SHM, 22, 5'9", non-smoker, heavyset, cute, Aries, enjoys music, dancing, fashion, movies, dining out. Seeking honest SWM, 18-24, for dating, possible monogamous relationship. ☎217687

TAKE A CHANCE
Outgoing SM, 30, 5'9", 150lbs, in shape, new to the area, likes working out, cooking, movies. Seeking outgoing, fun SM, 18-40, for friendship and hanging out together. ☎176581

SEARCHING
Attractive, honest, caring GBM, 35, 6', 195lbs, shaved head, goatee, nice smile, Aries, enjoys movies, dining, sports, working out, 80s music. Seeking tall, attractive, in shape WM, 25-40, non-smoking. ☎153440

AMOERGOSUM
Disabled 48 year-old GWM living in active gay household in Haverhill seeks joyful, outgoing partner. Joy comes from being with someone. ☎214353

WORKING MAN FOR SAME
SWM, 36, 5'8", 170lbs, brown/brown, in shape, good-looking, working man seeks another similar aged man in the building trades. ☎214357

MASCULINE
30, down-to-earth, boyish, considered very handsome, stocky mid-section otherwise solid, enjoy reading, politics, intellichat, movies, etc. Seeking masculine, cute, laid-back working-class non-smoker, 26-36. ☎210037

MATURE, EASYGOING
Honest GWM, 51, 5'7", 145lbs, blond/green, muscular, earthy, enjoys restaurants, music, films, theater, museums, gym, hiking, walking, travel. Seeking GM, 38-52, for possible long-term relationship. ☎209074

MERRIMACK VALLEY
SWM, 25, 5'8", 175lbs, brown/brown, Sagittarius, non-smoker, seeks WM, 25-40. Enjoys movies, sports, outdoor activities. ☎206179

SOMERVILLE
SHM, 31, 6', somewhat chubby, Taurus, non-smoker, seeks easygoing man, 24-45, somewhat chubby, for friendship. ☎204451

IS SUBSTANCE...
too hard to find? Good-looking GAM, 25, 6', 150lbs, lean, seeks GM for dating, more. I enjoy outdoors, movies. You must be open-minded, smart, stable. ☎201836

EUROPEAN MAN
Average guy, 61; kind, gentle, considerate, soft-spoken, professional man, seeks male with similar attributes. ☎198432

GALLIC DALLIANCE
WPM, 52, 6', 210lbs, seeks attractive, articulate, affectionate, younger man for possible long-term relationship. No smoking, drinking, or drugs. ☎186001

QUALITY MAN
SBM, 43, 5'5", 140lbs, slim build, Leo, enjoys biking, antiques, and dining out/coffee. Seeking cute AM, 18-35, 135-140lbs, slender non-smoker, disease-free. ☎163395

OLDER SEEKS YOUNGER
Very handsome, well-built, caring, strong GWPM, 51, 5'10", 205lbs, muscular build, seeks cute, trim, boyish GWM, 21-35, for possible long-term relationship. ☎132985

ACTIVE, ATTRACTIVE
SWM, 24, 5'8", 135lbs, short brown/green, in good shape, enjoys dining out, bookstores, coffee shops, running. Seeking intelligent, honest SWM, 21-29, for possible long-term relationship. ☎122374

GOOD GUY
Good-looking seeks similar, discreet, masculine man for friendship first and a possible long-term relationship. ☎119083

NICE GUY
Good-looking GWM, 39, 6'1", 200lbs, enjoys movies, dining out, exercise. Seeking regular guy, 20-40, for friendship, maybe more. ☎116226

WE GO TOGETHER
GWM, 35, 6'1", 210lbs, blond/blue, down-to-earth, easygoing, laid-back, enjoys long walks, movies, outdoors, ocean. Seeking GWM, 25-43, for long-term relationship based on trust and honesty. ☎115521

FAMILY & FRIENDS
GWPM, 48, non-smoker, football player build, trim beard, blue eyes, Gemini, seeks mature, masculine SPM, 35-50, height/weight proportionate, for exclusive dating, possible long-term, monogamous relationship. ☎214465

HOMERUN
SM, 40s, 5'10", 140lbs, blond hair, semi-professional baseball player, seeks SM, 18-28, with swimmer's build, for good time and travel. ☎151310

MASCULINE GUY
SBM, 30, 5'10", 195lbs, muscular build, enjoys biking, walks, outdoors, movies. Seeking honest SM, 25-50, for friendship first, possible long-term relationship. ☎175930

LAID-BACK, EASYGOING
Down-to-earth GWM, 34, 6', 190lbs, likes sports, outdoors, movies, working out. Seeking male for possible long-term relationship. ☎170746

EXPERIMENTAL MUSIC...
love. Cute, slim, cerebral, fun-loving HM, 26, 5'9", 140lbs, student, into indie rock, britpop, foreign flicks, soccer, Guinness, cafes, books. Seeking smart, sarcastic male, 21-31. ☎170238

YOUNGER GUY
Successful, self-employed, financially secure GWM, 50, Libra, seeks WM, 18-35. Enjoys movies, live music, camping, hiking. ☎202453

ESTABLISHED GUY
Established businessman, 43, 6', 195lbs, in shape, seeks younger guy, in shape, who enjoys intimate evenings, travel, friends, book stores, for dating and more. ☎180683

BOY-NEXT-DOOR
Straight-acting SHM, 19, 5'5", Gemini, enjoys basketball, hiking, and playing sports. Seeking WM, 20-25. ☎165834

FRIENDSHIP FIRST
Handsome GWM, 43, 5'8", 150lbs, Aries, seeks fit SWM, 38-44, non-smoker, for friendship, maybe more. ☎124182

LOOKING FOR ADVENTURE
SHF, 25, 5'5", 170lbs, smoker, Aries, likes sports, reading. Seeking feminine GHF, 25-30, smoker, for possible relationship. ☎217194

LOOKING FOR LOVE
Sweet,gentle,sincere GWF, 42, brown/blue, with many interests, seeks sweet GF for long-term relationship. North RI. ☎186014

OUTDOORS GUY
SWF, 38, non-smoker, enjoys outdoors, mountain biking, hiking, skiing. Seeking SWF, 25-36, non-smoker, for friendship first, possible committed long-term relationship. ☎227315

MARYJANE SEEKS...
Maryjane. SWF, Libra, stylish, crazy, curvy, feminine, seeks same. Please love to shop, drink, smoke, sleep. ☎204891

FRIENDS FOR ADVENTURE
Rubenesque bi-curious gal, 39, loves arcade, movies, 80s music, creative writing, quiet times at home, clubs, restaurants. Seeking sweet-natured, kind-hearted, open-minded friend. ☎119455

ROMANTIC AT-HEART
Romantic, employed SWF, 40, 5'9", 130lbs, sales representative, Cancer, smoker, loves the Beatles, "The Golden Girls", and old movies. Seeking WF, 35-45, smoker, with similar interests. ☎230785

PROFESSIONAL
WF, 32, seeks a woman who like to do a little of everything, because I like many things. Let's meet and see what happens. ☎229887

HOMESICK
Stuck in a big city. Give me a reason to return to Rhode Island. Newly single activist wants to meet mature eccentric and eclectic women. ☎230724

CUTE
Very cute, very average 31 in search of relationship with someone real. Northern Rhode Island. ☎257312

FULL-FIGURED
WF, 41, 5'5", blonde/hazel, non-smoker, lives in New Hampshire, likes movies, the outdoors, walks. Seeking full-figured SF, non-smoker, with similar interests, for possible long-term relationship. ☎226165

ARE YOU THE ONE?
SWF, 22, blondish/brown, smoker, enjoys poetry, art, music, long walks on the beach, pool, bowling, movies. Seeking caring, honest, sincere SWF, 25-35, smoker, for relationship. ☎223048

STILL LOST IN OZ
Intuitive, fit, attractive Caucasian woman enjoys prime-time, music, theater, dining, exercise, NYC. Seeking beautiful, mature, feminine woman for friendship, good times, and maybe more. ☎225469

REALLY CUTE LEO
Bi-curious SWF, 18, 5'3", 130lbs, blonde/blue, non-smoker, seeks intelligent, fun-loving SWF, 18-30, for casual relationship. ☎217367

A LOT TO OFFER
Open-minded, outgoing SWF, 23, 5'5", 118lbs, brownish blonde/green, smoker, Taurus, seeks outgoing, fun-loving SWF, 21-25, smoker, for possible relationship. ☎217383

ANIMALS & LAUGHTER
SBF, 42, Scorpio, non-smoker, seeks adventurous, open-minded woman, 39-51, who loves laughter, movies, and animals. ☎216376

SINGLE IN THE CITY
Open-minded, kind, caring SBF, 40-something, non-smoker seeks same for relationship. Need a little excitement in my life. Can you help? ☎201215

SEEKING GOOD TIMES
SHF, 31, Leo, likes movies, clubbing, arcades, the beach. Seeking SHF, 26-35, fun friendship, maybe more. ☎184278

SIGHT FOR SORE EYES
Sexy, smart, sensitive SWF, 22, love seeing out, dancing, movies, weekend escapes. Seeking attractive, intelligent, tall professional SWF, 20-28, for friendship first, possible long-term relationship. ☎154169

GOT TO BE REAL
Attractive, athletic, petite woman, 30ish, with varied interests: Theater, classical to rock, museums, outdoors, pets. Seeking similar who wants children in the future. ☎257070

ROMANTIC
Petite GWPF, 56, non-smoker, short brown frosted/blue, enjoys travel, dining out, dancing, bicycling, and just enjoying life. Seeking feminine lady, 50-65, non-smoker. ☎253272

HOPEFUL ROMANTIC
SWF, 35, smoker, Capricorn, seeks feminine woman, 30-42, who like cuddling, fishing, camping, Sunday drives. ☎219526

FOR WOMEN ONLY
Discreet BiBF, 47, seeks bi-curious or BiF, 35-50, for possible long-term relationship. ☎201814

DO YOU TAKE SHOWERS?
Stay fresh, clean? You're the woman of my dreams. SWF, 26, tomboy, Gemini, smoker, seeks woman, 19-35, sense of humor. Cambridge area. ☎206037

REALLY CUTE
Bi-curious SWF, 29, 5'4", 120lbs, blonde/blue, Sagittarius, seeks WF, 23-30, for casual relationship. ☎202890

OPEN MIND
BWF, 31, 5'1", 120lbs, brown/green, non-smoker, very cute and fun. Seeking female, 18-35, with open mind. Be cute and fun also. Southern NH. ☎178225

DO YOU WANT ME?
GF, 24, 5'9", strawberry blonde/blue, in good shape, seeks lesbian female, 24-30, feminine, fun-loving. Can't wait to hear from you!! ☎209069

HELLO SPECIAL LADY...
I've been searching for you. Wish to bring in the New Year with you with much love, honesty, affection. Promise to love you like no other. ☎182281

BEAUTIFUL PRINCESS
SBF, 21, very outgoing, funny, intelligent, adventurous, Leo, likes biking, walks, music, the arts, good conversation. Seeking outgoing, funny woman, 24-33, for possible relationship. ☎194969

LOOKING FOR FUN
SHF, 20, 5'3", 110lbs, Pisces, likes dancing, sports, good conversation. Seeking open-minded, friendly SHF, 20-24, for casual relationship. ☎190235

WARM & PASSIONATE
SBF, 45, Capricorn, two children, likes music, clubs, travel, dining out. Seeking nice woman, 35-50, for casual relationship. ☎192313

FRIENDSHIP FIRST
SHF, 22, Pisces, two children, seeks woman, 25-45, for fun, friendship, maybe more. ☎194396

SOUL POWER
Beautiful, outgoing, intellectual, artistic, African-American female stud at Ivy. Seeking same, 21-27, partner in crime, any race/nationality, for Kant, Whitman, Picasso, Jazz, mochachinos. French/ Italian/British accents welcome. ☎192359

WHERE ARE YOU?
Athletic SWF, 35, 5'7", blonde/hazel, medium build, enjoys walks on the beach, romantic nights. Seeking athletic SWF, 26-38, for friendship first, possible long-term relationship. ☎178418

GOOD SENSE OF HUMOR
Female, 23, 5'4", blonde/blue, in search of someone new and cool to hang out with. ☎169851

SEXY, FIT...
artsy femme, 33, loves outdoors, adventure, travel, movies, witty conversation. Seeking the same for dating, friendship. ☎168816

SPIRITS GUIDE YOU...
and me! Let's have a conversation and see what goes on from there. SWF, 27, Capricorn, non smoker, seeks WF, 21-35, non-smoker, for possible relationship. ☎158602

SOUTHERN NH
Feminine, sweet, sensitive, compassionate SWF, seeks not-so-feminine GWF, must be honest, sincere and possess all the qualities of a good friend. Serious inquiries only. Nashua. ☎151958

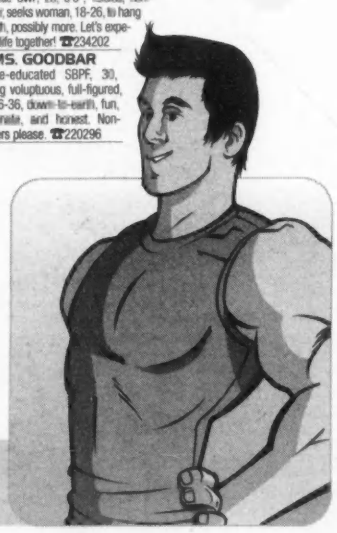
TRUE COLORS
BiF, 41, seeks tender, open-minded friend. I see your true colors shining through, and they're beautiful like a rainbow! ☎154798

TODAY IS THE DAY
GWF, 40, seeks full-figured woman for fun and laughter. Must be ready to delve into long-term relationship. Sense of humor a must. Make my day. ☎147892

PRETTY AND NICE
Feminine GWF, 33, 5'7", 125lbs, dark/green, enjoys quiet times, movies, art, music, travel. Seeking pretty, feminine GWF, 27-36, non-smoker, N/Drugs, for friendship, possibly more. ☎132045

ATHLETIC BUILD
Romantic SWF, 20, 5'8", 150lbs, non-smoker, seeks woman, 18-26, to hang out with, possibly more. Let's experience life together! ☎234202

MS. GOODBAR
College-educated SBPF, 30, seeking voluptuous, full-figured, SPF 26-36, down-to-earth, fun, passionate, and honest. Non-smokers please. ☎220296



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Phoenix personals

& Chronicle Books, the publishers of *The Worst-Case Scenario Survival Handbook: Dating and Sex*, are going to help you get a great date while at the same time prepare you to survive one that might not be exactly what you're looking for.

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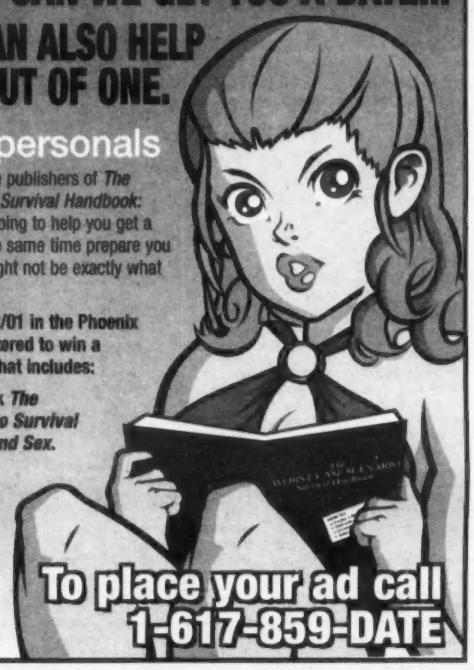

To place your ad call 1-617-859-DATE

UP 'THAR IN NH
Bearded, stocky GWM, 43, 5'3", 165lbs, hiker, winter snowshoer, music lover, in southern NH, seeks masculine SM, 30-47. Let's get together. ☎208339

BLOND MALE
Friendly, easygoing, sincere GM, 39, 5'11", 180lbs, enjoys music, travel, arts. Seeking GM for friendship, long-term relationship. ☎254587

SEEKING MEANINGFUL...
relationship. GWM, 53, 6', 215lbs, seeks slim GM, 18-26, for meaningful relationship based on trust, honesty, and respect. ☎191288

REAL FUN GUY..
seeks same. Attractive, honest, fun GWM, 29, 6'2", 180lbs, brown/brown seeks same in honest, health-conscious male, 23-31, for dating. ☎255158

CIRCLE THIS AD
SWM, 19, Capricorn, seeks man, 18-19, for fun, friendship, possible relationship. ☎188260

HANDSOME MIDWESTERNER
SWM, 26, 5'9", 157lbs, Leo, enjoys hiking, backpacking, mountain biking, tennis. Seeking nice, educated, attractive, fit SWM, 23-32, non-smoker, for possible relationship. ☎188329

NICE & FRIENDLY
Very straight-acting, discreet GM, 19, 5'8", 160lbs, black/brown, seeks GM, 19-24, for great friendship and maybe even more. ☎180721

NEWBURYPORT AREA
Cool, handsome, regular, masculine, hairy, Italian/Russian, spiritual, zany, off-beat, real GWM, 29, 6'2", 185lbs, Pisces, seeks quality man for friendship, adventures, long-term relationship. Be real. ☎178189

NORTH OF BOSTON
Moderately hairy SWM, 54, 5'10", 160lbs, brown/blue, Cancer, seeks WM, 45-58, for dating, fun. ☎159706

LET'S HANG OUT
SM, 30, loves working-out, movies, quiet times, beaches, walks. Seeking easygoing SF for friendship, possibly more. ☎158355

SEEKS MUSCULAR GBM
Cute, loving, kind GWM, early 30s, 5'6", medium build, blue eyes, seeks athletic, secure, confident man to love. Must be healthy, safe, and fun. ☎154594

LOOKING FOR LATINO
Italian, honest, understanding SM, 53, 5'10", 150lbs, brown/green, has love/hate relationship with life. Seeking real connection with HM. I know there's more. Let's find it. ☎151316

ITALIAN EVERETT BOY:
straight-acting affectionate, caring, attractive, 23, 6'2", 165lbs, brown/brown, goatee, piercings, partier, seeks straight-acting male, 18-28, for fun. One who's not afraid to settle down! ☎151349

FRENCH-CANADIAN
SWM, 47, tall, slender, with masculine good looks, HIV-, cultivated, financially comfortable, wishes to correspond with male student/professor/researcher in math, physics, or related sciences for friendship, possibly more. Los Angeles. ☎150005

GREEN EYES
Clean-cut, rugged, attractive, easygoing professional SWM, 36, 5'10", brown/green, sense of humor, enjoys sports, working-out, biking, hiking, museums. Seeking handsome, fit, easygoing SM, friendship first. ☎132833

MUSCULAR, ATHLETIC
Good-looking Italian/Irish SWM, 34, 6'2", 205lbs, enjoys gym, mountain biking, skiing, the beach. Seeking similar, good-looking, masculine SM, 25-40, for possible relationship. ☎116029

women seeking women

LOOKING FOR FUN
SWF, 23, enjoys hiking, playing pool, music, reading. Seeking SM, 21-28, with similar interests, for friendship, possible LTR. ☎235287

FEMININE & ATTRACTIVE
SHF, 34, 165lbs, non-smoker, Scorpio, mother of three, likes romance, dining out. Seeking sincere, honest, caring woman, 28-45, for friendship, possible relationship. ☎211793

A TOUCH OF CLASS
GWF, 41, enjoys cultural events, dining out, tennis, biking. Seeking professional SWF with similar interests, for friendship first, possible long-term relationship. ☎185783

FRIENDSHIP IN NH
GWF 33 seeks new friendship in or around Nashua. Likes movies, dining out, theater, day trips to Boston. Call if you want to know more. ☎186030

OPEN-MINDED FRIEND
BiWF, 41, 5'2", blonde, Rosie O'Donnell figure, kid-at-heart, non-smoker, loves animals, 80s music, arcades, movies, creative writing. Seeking cool gal pal, 21-48, for fun first. ☎150012

FRIENDSHIP & FUN
Rubenesque, Bi-curious gal, 39, blonde/green, loves animals, arcades, movies, concerts, flea markets. Seeking sweet, kind-hearted friend, 25-48, for weekend adventures. ☎121449

ATTRACTIVE, FEMININE
Fit SF, early 30s, seeks attractive, feminine, fit WF, 25-40, non-smoker, D/D-free, for long-term relationship. ☎234948

KID-AT-HEART
GWF, likes riding motorcycles, enjoying life. Seeking down-to-earth, honest, fun-loving SF to have fun with, maybe more. ☎232486

TO LISTEN AND RESPOND TO PERSONALS PLEASE CALL [$2.19/MIN. MUST BE 18+] 617.976.3366

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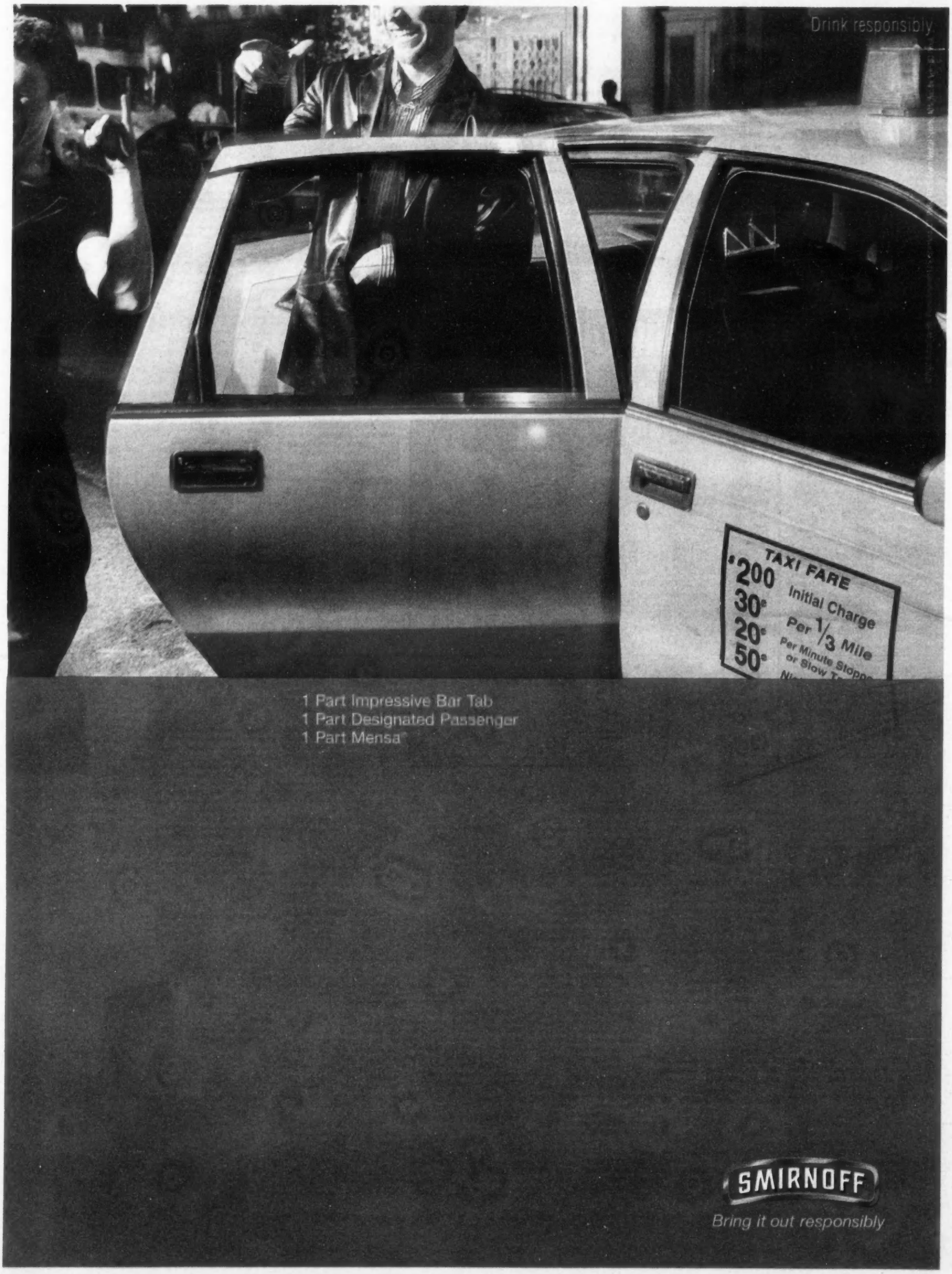
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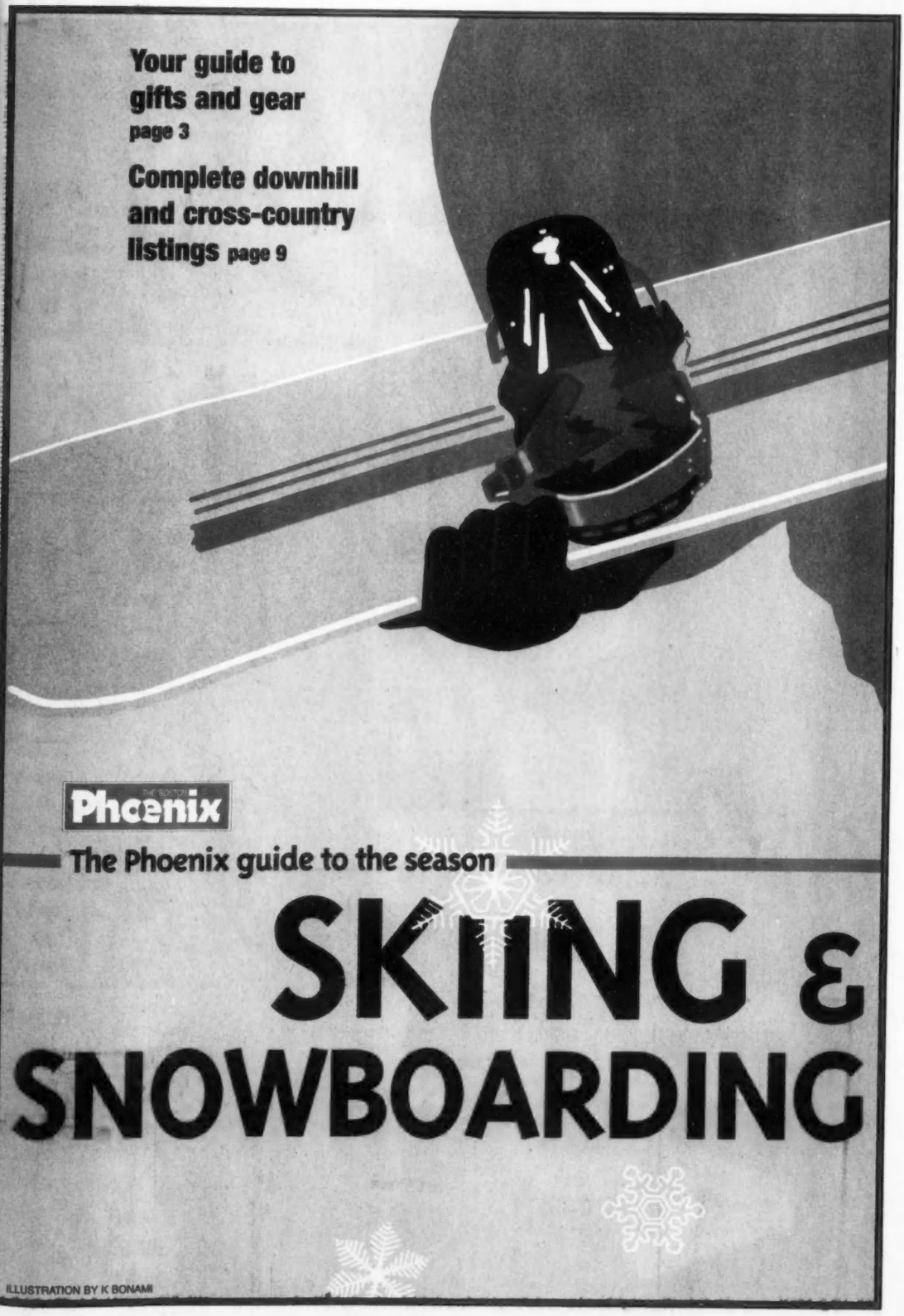

Your guide to gifts and gear page 3

Complete downhill and cross-country listings page 9

The Boston Phoenix

The Phoenix guide to the season

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SLOPE STYLE

This winter, impress 'em with your moves *and* your gear

BY MIKE MILIARD

Note: W or M indicates gender-specific item.

SKIS

Rossignol Bandit XX ($719)

Winner of *SKIING* magazine's 2002 Editors' Choice and "Best Buy" awards, the XX is a heaven-sent freeride ski that feels just as much at home floating over deep powder as it does grabbing onto a turn in groomed stuff. This year, it's expanded by about three centimeters at tip and tail, an innovation that serves to increase its versatility. It's a great all-around ride, a ski that's made all the more appealing when you consider its price.

Salomon Crossmax 10 Pilot ($1195)

This is currently Salomon's hottest ski, according to Michael Orf at Ski Market on Comm Ave in Boston. We can see why. The revolutionary Pilot system allows the bindings to pivot slightly on the ski, giving the rider heretofore unimaginably beautiful turns. Designed for expert riders, its powerful edge-grip gives optimal carving on-piste, and it offers excellent acceleration during the turn.

BOOTS

Tecnica Rival X-9 Ultra ($495)

Designed for advanced-intermediate and expert skiers, the Rival X-9 is a powerful boot that gives no quarter when it comes to performance, but does give in the comfort department. Its Dual Pivot–system custom arch, forward lean/rear spoiler, and ultra-fit liner allow you to have it both ways.

Nordica W 7.2 ($550)

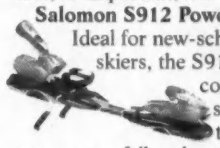
This one is aimed at relatively aggressive freeriders, and strikes a perfect balance between the close fit of a racing boot and the roominess recreational skiers prefer. In other words, it's a great blend of comfort and performance — and space-age good looks.

BINDINGS

Rossignol Freeride T-Plate 140 ($350)

Not too exciting, but vital nonetheless, bindings are what attach you to the planks on your feet — a matter of no small importance when you're doing 50 miles per hour down a sheer mountain face. And certain technical aspects, like those of the 140s, *are* a little exciting. To wit: the T-Plate suspension elevates heels 10 millimeters and toes an ever-so-slightly higher 14 millimeters. The difference allows more precise edging, more stability, and, as important, less fatigue.

Salomon S912 Poweraxe Sport ($285)



Ideal for new-school and freeride skiers, the S912 offers better turn control and shock absorption. Also, should the unthinkable happen — you fall and eat it — the binding's "Spheric Oversize" ensures that whether you're falling forward or in a twist, the boot will detach before your ankle detaches from your leg.

POLES

Smith Competition ($70)

This aluminum pole features a "Z-bend" for correct pole planting and an easier swing. Its aluminum construction makes it super-light. It's also got ergonomic grip and an "aggressive" ice tip.

Leki Vision Viper ($100)

The Viper, with its composite graphite/aluminum construction, strikes the best balance between heft and flexibility. Not convinced of its high quality? Check out this testimonial from a satisfied customer at Leki.com: "The vision Viper with click-grip. Holy Cow!!! What rock did I live under!!! I guess you know you have a great product. The only complaint I had was the first day I used the poles I had to keep looking at my hands to make sure the poles were still there. They made my other poles feel like fence posts."

SNOWBOARDS/BINDINGS/BOOTS

K2 Recon ($499) M

Perfect for high-speed freeriders, the Recon is directionally shaped with a medium width and tapered tail, a cut that makes for great turns. Add to this an extremely light wood core, and you've got yourself a great all-around ride. "This is a nice board," says Orf. "It's a great all-mountain board, and real stable — stability, of course, being the key." 'Nuff said.

Burton Freestyle ($99.95) M

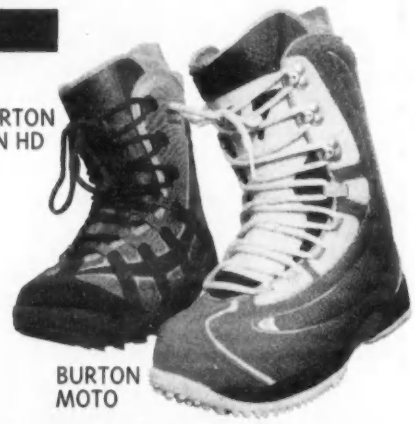
These bindings give ultimate flexibility and "reign supreme in a sea of pretenders," according to its makers (we think they might be biased). Nonetheless, they're durable, supporting the whole foot while reducing pressure over the instep.

Burton Ion HD boots ($279.95) M

The Ion offers fine all-around performance and looks great doin' it. Its stitchless support structure keeps things deceptively simple, and its three-piece outsole offers a good level of flexibility. Speaking of which, for optimum flex, use the MD insole. Or switch over to the HD for enhanced power. The choice is yours.

Burton Custom ($469.95) W

The Custom is part of Burton's Universal line — boards designed for people who "aren't lucky enough to live somewhere where the conditions are consistent." Hmm. Sounds a lot like us poor bastards in New England. No worries. The Custom does well "from the back-country to the backyard, and everywhere in between." From performance to price, the median is where the Custom feels most comfortable. It's a great all-around board.



BURTON ION HD

BURTON MOTO

Burton Custom bindings ($159.95) W

As its name might imply, the Custom is a good fit for the Custom board. It's a new and improved version of an earlier binding, "the evolution of the binding that started a revolution." Flexible and responsive but still firm and supportive, the Custom features choice elements of some of its pricier counterparts.

Burton Moto boots ($129.95) W

Comfortable. Dependable. Affordable. The Moto features many qualities, not least its functional simplicity. Its outsole offers maximum protection and grip, while its interior's shock absorbency doesn't deter from board feel. Who says you can't have it all?

See **GEAR,** *page 4*

ALL PHOTOS ON THIS PAGE (EXCEPT FOR BINDINGS) BY BRUCE MYREN. BIG THANK YOU TO SKI MARKET ON NEWBURY STREET.

Great Gifts For The Lifts!

Check out our huge selection of gifts and stocking stuffers for all the skiers and snowboarders on your shopping list.

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SNOWBOARDS

Adult snowboard and binding packages starting at **$250.** Burton Custom and Custom Binding **$560,** with Burton Ruler, **$710.** Original Sin OSZ with Ride LS Binding **$320,** with Ride Base Boot, **$420.** Junior snowboard and binding packages starting at **$165.** *Make your own snowboard package from famous brands like Burton, Ride, Salomon, Forum, Original Sin and many more!*

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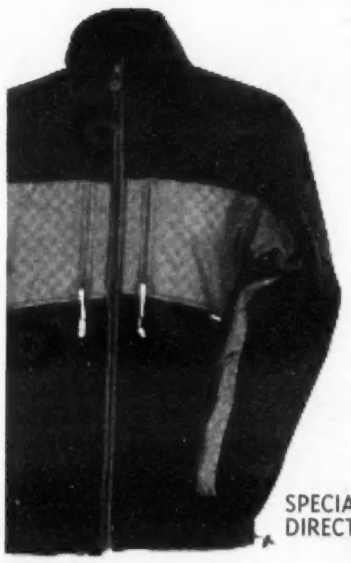


SPECIAL BLEND DIRECTOR FLEECE JACKET

SPECIAL BLEND COUNSEL FLEECE VEST

BURTON TEMPEST WMS FULL-ZIP PANT

MARMOT RANDONNEE MITT

DA KINE COUGAR GORE-TEX GLOVE

GEAR, *from page 3*

FLEECE

Special Blend Director Fleece Jacket ($110)

Made of 100 percent 400-weight polyester, with a full-front zipper, open bottom, and nylon drop-tail, the Director is a perfectly lightweight, functional, and, above all, warm fleece to wear under any shell.

Special Blend Counsel Fleece Vest ($90)

The Counsel vest is much like the Director jacket, except for the fact that, like any good vest, it has no sleeves. Perfect for skiers who need their trunks kept warm, but want maximum upper-extremity mobility.

PANTS

Foursquare HS 5000 Magnate Pant ($200) M

Fully insulated and constructed from coated Tech Four 5000 slick Oxford nylon, with maximum waterproofing and breathability and fully taped seams, the Magnate features an ideal blend of sharp appearance and practicality.

Burton Tempest WMS Full-Zip Pant ($210) W

Part of Burton's "minimalist" line, these trousers do it all, suiting riders who want protection for all terrains and conditions but don't want useless flashiness. Sure, these pants *look* plain, but they use the best fabrics and design to provide everything you need to stay warm and dry — without being encumbered by clumsy design.

GLOVES

Marmot Randonnee Mitt ($99)

"Warm, light, and nimble, the premier ski mitt, made from the finest materials available," boasts Marmot of this model. That would be reason enough to shell out nigh on 100 bucks for it. But there's more. The patented "Falcon Grip" features articulated fingers and thumb for easy grip and dexterity. DriClime lining's three-dimensional wicking is designed to keep hands drier and warmer. And get this: the thumbs feature soft cloth, designed for wiping your runny nose.

Da Kine Cougar Gore-Tex Glove ($80) W

Cut slightly narrower to fit a woman's slender hand, the Cougar's top-end materials — 330 D Cordura and TC Poplin shell, Gore-Tex three-ply waterproof/breathable inserts, extra-warm-pile fleece liner — work together to keep hands warm and dry. Special features include a pocket designed to hold heat packs and a rubber wiper blade for cleaning fogged-up goggles. And it's not bad-looking, either.

SMITH ANTHEM REGULATOR

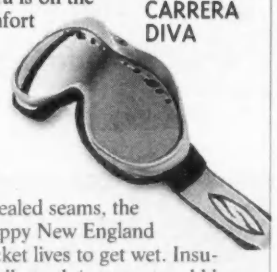
GOGGLES

Smith Anthem Regulator ($80-$100)

New this season, the Anthem features easily adjustable lens vents to keep the cold air flowing and reduce lens-fogging to an absolute minimum. The price varies depending on which lens you use: add 20 bucks for the RP25 lens.

Carrera Diva ($59.95) W

Eye protection is all very nice, but a lady's gotta look good on those slopes! Fear not: Carrera is on the case. The Diva offers all the comfort and UV protection of her brothers, but her streamlined, sculpted shape adds that certain fashionista panache.



CARRERA DIVA

JACKETS

Bonfire Pinnacle ($380) M

With waterproof zippers and sealed seams, the Pinnacle is ideal for the often crappy New England weather. This super-high-end jacket lives to get wet. Insulation just around the body core allows the wearer to add layers at will or simply wear it over a shirt, depending on the

See **GEAR,** *page 6*

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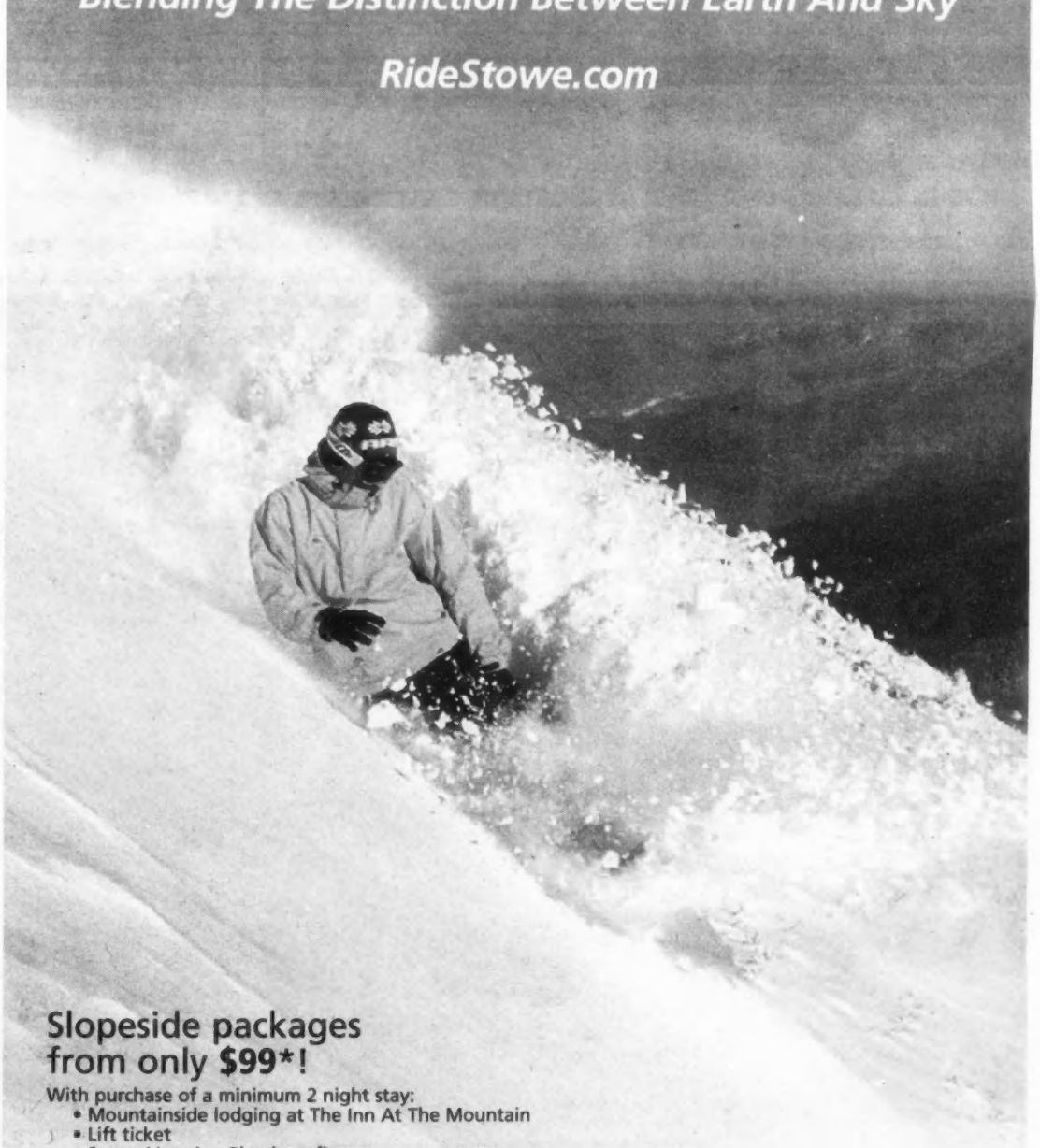

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GEAR, *from page 5*

outside temperature. Inside, big pit zippers and breathable three-layer laminate fabric keep moist air flowing, so you stay dry.

Burton OSI Bomber ($250) W

What does "OSI" stand for? Why, Office of Scientific Intelligence, of course — birthplace of the Bionic Woman! With this thing on, you'll not only be a better boarder than old Jaime Sommers, but your fashion will put her to shame. That's what the OSI line is all about: cutting-edge style mixed with top-of-the-line Burton technology. (It's also got a faux-squirrel collar — as if you need another reason to like it.)

Web wear

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MISCELLANEOUS

Burton MT-1 Helmet ($229)

A helmet is important for the following reason: if you were to fall and hit your head on a rock or exposed root, the helmet would keep yer brains inside yer noggin. This one, created with the help of boarders just like you, is super light, with full face protection and Rider Controlled Venting. What's more, it features a kinda-scary skull motif conceived and executed by *Phoenix* illustrator and all-around swell guy Mark Reusch.

Test Pilot High Performance Tool Kit ($39.95)

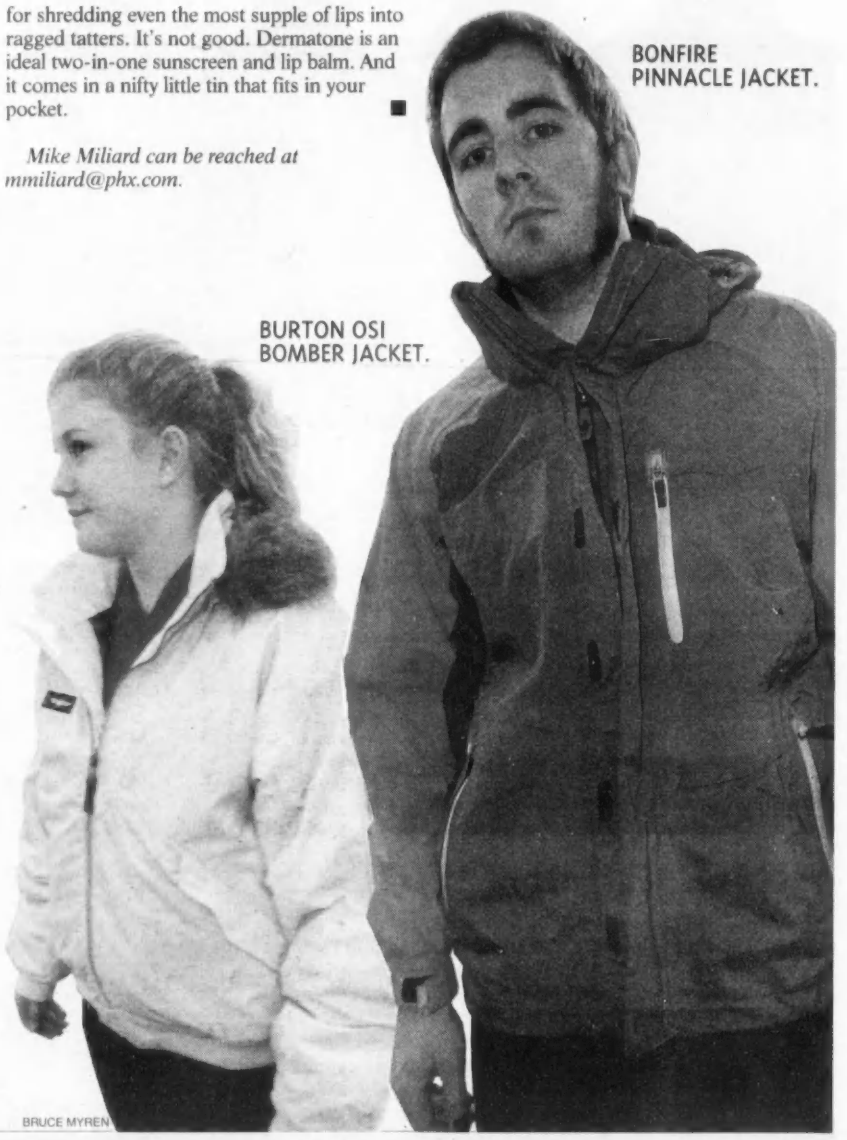
Ten minutes. That's all the time it takes to put this lifesaver to use. Designed for tuning skis and snowboards, it's got everything a ski bum could need for a competition-ready tune-up — race paste, 90-degree edge tuner, wax scraper, nuke-proof steel box (?!), abrasive pad, low-lint towel, and much, much more. All for the low, low price of $39.95! You heard right! Order now!

Dermatone Lip Balm/Sunscreen ($3)

Infinitely more important than the wax you put on your skis or board is the stuff you slather on your face. The sun has a nasty way of reflecting off bright white snow and sending its UV rays into the unsuspecting epidermis. And the chill winter wind has a penchant for shredding even the most supple of lips into ragged tatters. It's not good. Dermatone is an ideal two-in-one sunscreen and lip balm. And it comes in a nifty little tin that fits in your pocket. ■

Mike Miliard can be reached at mmiliard@phx.com.

BURTON MT-1 HELMET



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* MXA, May 2000

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Mar	9-10	4th Annual Anti-Gravity Grail
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	16	20th Glade-iator Bump Competition
	17	St. Patrick's Day Party
	17-22	Sprint® Gotta Rock College Week #3
	23-24	Rock Maple Racing Snocross Series Finals at Haystack
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*Except: 12/22/01-1/1/02, 1/19-1/21/02, 2/16-2/24/02

LISTINGS

For downhill and cross-country skiing and snowboarding

COMPILED BY ROB QUINTILIANI

DOWNHILL

MASSACHUSETTS

BERKSHIRE EAST, South River Rd., Charlemont, (413) 339-6617.
http://www.berkshireeast.com
Vertical drop: 1180 ft.
Trails: 38 total.
Snowboard area: half-pipe and terrain park.
Snowmaking capacity: 100 percent.
Lifts: five.
Hours: Mon. and Tues. from 9 a.m. to 4:30 p.m., Wed. through Fri. from 9 a.m. to 10 p.m., Sat. from 8:30 a.m. to 10 p.m., and Sun. from 8:30 a.m. to 4:30 p.m.
Rates: weekday lifts, $25, $20 for students and for children six through 12, $15 for seniors; weekends, $38, $30, and $25; senior citizens always half-off full-day adult ticket price.
Events: late March, Cardboard Classic (a cardboard-sled race).

BLANDFORD SKI AREA, Rte. 23, Blandford, (413) 568-4341 for snow conditions. Operated by the Springfield Ski Club, Blandford is the oldest continuously operating club-owned ski area in North America.
http://www.skiblanford.org
Vertical drop: 465 ft.
Trails: six novice, 16 intermediate, four expert.
Snowboard area: half-pipe and terrain park.
Snowmaking capacity: 85 percent.
Lifts: three double chairs, two surface lifts.
Hours: Fri., Sat., Sun., holidays, and school vacations from 8:30 a.m. to 4 p.m. Night skiing on Fridays in Jan. and Feb. from 5 to 9:30 p.m.
Rates: weekends, $26 full day, $21 half-day, and $19 all day Fridays (non-holidays), beginner lift $12. Night skiing is $12 for non-members. Call mountain for rental and instruction information, as well as various package deals.
Lodging: available in 15-mile radius of ski area.

BLUE HILLS, 4001 Washington St., Canton-Milton line, (781) 828-5090 or (781) 828-5070 for snow conditions. The lodge is a 15-minute drive from Boston.
Vertical drop: 309 ft.
Trails: eight trails ranging from novice to expert.
Snowboard area: half-pipe.
Snowmaking capacity: 90 percent.
Lifts: one double chair, one pony lift, two J-bars.
Hours: daily from 9:30 a.m. to 4:30 p.m. and from 7 to 10 p.m.
Rates: weekday lifts, $20, $18 for children (half-day, $18 and $14); weekends, $28 and $24 (half-day, $26 and $20); night skiing, $18 and $15. Rentals, $19 (half-day, $16). Instruction, $23 for group lessons ($34 including rentals) and $32 for private lessons. Snowboarding lessons and rentals available.

BOUSQUET SKI AREA, 101 Dan Fox Drive, Pittsfield, (413) 442-8316. Child care available.
http://www.bosquets.com
Vertical drop: 750 ft.
Trails: seven novice, seven intermediate, seven expert.
Snowboard area: terrain park.
Snowmaking capacity: 98 percent.
Lifts: two double chairs, three tows.
Hours: weekdays from 10 a.m. to 10 p.m., Sat. from 9 a.m. to 10 p.m., and Sun. from 9 a.m. to 4 p.m.
Rates: daily lifts, $25, nightime lifts (4 to 10 p.m.), $15. Rentals, $18 (free on mid-week non-holidays); snowboards, $18. Full-day tube rental, $15, half-day, $ 1 0 Instruction packages available.
Lodging: nearby in Pittsfield and Lenox.

BRODIE MOUNTAIN, Rte. 7, New Ashford, (413) 443-4752. Also see cross-country listing.
http://www.skibrodie.com
Vertical drop: 1250 ft., with a north-northeastern exposure.
Trails: 40 total; about one-fourth novice, half intermediate, one-fourth expert.
Snowboard area: half-pipe.
Snowmaking capacity: 95 percent.
Lifts: 4 double chairs, 2 rope tows.
Hours: daily from 8:30 a.m. to 11 p.m.
Rates: weekday lifts, 8-hour, start anytime $19, (four-hour $16); weekends and holidays, $29, $19 for seniors and children 12 and under (four-hour pass $3 off eight-hour rate). Rentals, $24, $19 for children under seven; half-day or twilight, $20 and $15; nights, $16 and $11. Instruction, skis, and snowboards, $22 for group lessons, $50 for private ($25 for each additional person).
Lodging: available on the mountain.

BUTTERNUT BASIN, Rte. 23, Great Barrington, (413) 528-2000, or (800) 438-SNOW for snow conditions. Base includes a children's nursery, clubhouse with locker rooms and cafeteria, an upper lodge with cafeteria, a sun deck, and a ski rental, repair, and clothing shop. Also see cross-country listing.
http://www.skibutternut.com
Vertical drop: 1000 ft.
Trails: eight novice, seven intermediate, seven expert.
Snowboard area: two top-to-bottom terrain parks.
Snowmaking capacity: 100 percent.
Lifts: one quad, one triple chair, four double chairs, one poma, one rope tow.
Hours: weekdays from 9 a.m. to 4 p.m., and on weekends from 8:15 a.m. to 4 p.m.
Rates: weekday lifts, $30, $20 for seniors and juniors ages seven to 13, free for children under seven; college students midweek, $20 with ID; weekends, $41, $30, and $10. Rentals, $25, $20 for juniors, $10 for children. Instruction, private $60, $25 for group lessons. Ski Package Plan, which includes lessons, lift, and rental: one weekday, $60, $50 for juniors; one weekend day, $70 and $55; weekend package plan, $130, $105 for juniors.
Events: Dec. 27, Salomon Demo Day; Dec. 28, Burton and Volkl Demo Day; Feb. 2 Burton, Boardercross and Skiercross Contest (helmet required); Mar. 3, Rossignol Demo Day and Burton Boardercross series final; Mar. 9, Mountain Dew Challenge; Mar. 11, March Madness begins ($15 lift tickets to the end of the season).

CATAMOUNT SKI AREA, Rte. 23, South Egremont, (413) 528-1262. Half the lifts are in Massachusetts, the others are over the border in New York.
http://www.catamountski.com
Vertical drop: 1000 ft.
Trails: 86 trails; 30 percent novice, 40 percent intermediate, 30 percent expert.
Snowboard area: snowboard park.
Snowmaking capacity: 96 percent.
Lifts: four chairs, two surface.
Hours: Wed. through Sat. from 9 a.m. to 10 p.m.; Sun. through Tues. from 8:30 a.m. to 4 p.m.
Rates: weekdays, $27, $24 for teens, and $21 for juniors; weekends and holidays, $43, $36, and $29; night skiing Wed. through Sat., $22, $19, and $17.
Lodging: nearby.

JIMINY PEAK, Corey Rd., Hancock, (413) 738-5500. Call (413) 738-PEAK or (868) 4-JIMINY for snow conditions.
http://www.jiminypeak.com
Vertical drop: 1140 ft.
Trails: 40 total; about one-fourth novice, half intermediate, one-quarter expert.
Snowboard area: park with a half-pipe and lift.
Snowmaking capacity: 93 percent.
Lifts: two quad, two triple chairs, three double chairs, one tow, one magic carpet.
Hours: weekdays from 9 a.m. to 10:30 p.m., weekends from 8:30 a.m. to 10:30 p.m.
Rates: $36 weekday lifts, $26 for students and seniors (children under seven ski for $10 with an adult); weekends, $48, $34 for juniors and seniors. Twilight rate $32, $26 for students and seniors. Rentals, $27, $23 for children (half-day, $23 and $19). Instruction, $26 for group lessons, $68 for private.

NASHOBA VALLEY, Power Rd., Westford, (978) 692-3033 or (800) 400-SNOW for snow conditions.
http://www.ski-nashoba.com
Vertical drop: 240 ft., with a northwestern exposure.
Trails: 17 total; three novice, five intermediate, nine expert.
Snowboard area: 400-foot half-pipe.
Snowmaking capacity: 100 percent.
Lifts: one double chair, three triple chairs, four rope tows, one T-bar.
Hours: weekdays from 9 a.m. to 10 p.m., weekends from 8:30 a.m. to 10 p.m.
Rates: weekday lifts, $22, $20 for children (four-hour pass, $2 less); weekends, $30, $26 for juniors, and $16 for children under five (until 12:30 p.m., $27 and $25); nights, $20, $18 for children. Rentals, weekends, $20, $18 for children (morning pass, $2 less); weekdays, $16 and $14 (four-hour pass, $2 less); nights, $18 and $16; snowboards with boots $25. Instruction, $25 for group lessons and $50 an hour for private lessons, or $90 for a half-day and $160 for a full day. Packages available.
Lodging: nearby in Acton, Concord, and Westford.

OTIS RIDGE, Rte. 23, Otis, (413) 269-4444. http://www.otisridge.com
Vertical drop: 400 ft.
Trails: 11 total.
Snowboard area: snowboarders welcome.
Snowmaking capacity: 95 percent.
Lifts: one double chair, one T-bar, one pony tow, two rope tows.
Hours: weekdays from 9:30 a.m to 4 p.m., weekends from 9 a.m. to 4 p.m, night skiing Tues. through Sun. from 5 to 10 p.m.
Rates: weekday lifts, $15; weekends, $22; nights, $10. Rentals and instruction are available.
Lodging: nearby in Otis.

PINE RIDGE SKI AREA, Rte. 32, Barre, (978) 355-6446.
http://www.nelsap.org/ma/pineridge.html
Vertical drop: 200 ft.
Trails: one beginner, two intermediate, one more advanced.
Snowboard area: snowboard park.
Snowmaking capacity: 100 percent.
Lifts: one T-bar and one rope tow.
Hours: Fri. from 4 to 10 p.m., Sat. from 9:30 a.m. to 4:30 p.m. and from 6:30 to 10 p.m., and Sun. from 9:30 a.m. to 4:30 p.m..
Rates: Fri. evening lifts, $12; Sat. and Sun., $15, $12 for juniors, half-day $12 and $10; Sat. night skiing (weather permitting), $12 and $10. Snowboard park, $13; nights. Ski and snowboard rentals available.

SKI WARD, 1000 Main St., Shrewsbury, (508) 842-6346.
http://www.skiward.com
Trails: seven.
Snowboard area: half-pipe; there is also an area for snowtubing.
Lifts: five.
Hours: Mon. through Thurs. from 1 to 9 p.m., Fri. from 1 to 10 p.m., Sat. from 9 a.m. to 10 p.m., and Sun. from 9 a.m. to 7 p.m.
Rates: weekday lifts, $16 half-day (from 1 to 6 p.m. or from 4 to 9 p.m.); weekends and holidays, $26 full day, $22 half-day.

SUNRISE HILL, 43 Washington St., North Attleboro, (508) 699-0145. Owned and operated by the town of North Attleboro, Sunrise Hill is a small mountain great for beginners and day-trippers.
http://www.nelsap.org/ma/sunrise.html
Vertical drop: not available.
Trails: two.
Snowboarding area: none, but snowboarders are welcome to ski downhill trails.
Snowmaking capacity: area depends on natural snow. Call ahead for conditions.
Lifts: one J-bar.
Hours: Depends on conditions.
Rates: weekday lifts, $8, $6 for children; weekends, $9 and $7.

WACHUSETT MOUNTAIN, 499 Mountain Rd., Princeton. Call (978) 464-2300 or (800) SKI-1234 for ski conditions. Features NASTAR racing. About an hour drive from Boston.
http://www.wachusett.com
Vertical drop: 1000 ft.
Trails: 18 total; one-third novice, one-third intermediate, one-third expert.
Snowboard area: half-pipe.
Snowmaking capacity: 100 percent.
Lifts: two quads, one triple chair, one pony lift, one poma lift, and one carousel.
Hours: weekdays from 9 a.m. to 10 p.m. and on weekends and holidays from 8 a.m. to 10 p.m.
Rates: weekday lifts (until 4 p.m.), $34, $29 for juniors and seniors (half-day, $25 and $21); weekends and holidays (until 4 p.m.), $43 and $30 (half-day, $37 and $24); nights (4 p.m. to 10 p.m.) $31 and $25, from 6 p.m. to 10 p.m. $28 and $22; Children under six, always $5. Add $10 to a day or half-day ticket and ski until 10 p.m. Rentals, $23, $20 for juniors, and $17 for children under six; snowboards, $28. Instruction, $25 for group lessons, $50 for private, $38 for semi-private lesson by appointment. Beginners', children's, and combo packages available.
Lodging: Wachusett Village Inn. Call (978) 874-2000.

CONNECTICUT

MOHAWK MOUNTAIN SKI AREA, Rte. 4, Cornwall, call (860) 672-6100 or (860) 672-6000.
http://www.mohawkmtn.com/default.htm
Vertical drop: 640 ft.
Trails: 24 total; about one-fifth novice, three-fifths intermediate, one-fifth expert.
Snowboard area: None, but snowboarders are welcome to ski downhill trails.
Snowmaking capacity: 97 percent.
Lifts: four double chairs, one triple chair.
Hours: Mon. through Sat. from 8:30 a.m. to 10 p.m., and on Sun. from 8:30 a.m. to 4 p.m.
Rates: lifts, $35, $29 for juniors, $12 for children. Night rates are $28, $22, and $12. Tues. and Thurs. are "Men's Days," Mon. and Wed. are "Women's Days" with a $20 lift ticket, $20 rental, and $15 lesson. Rentals $32 (half-day $25), juniors $27 ($20), snowboard rental $39 ($30). Instruction $24 for group; $60 for one-hour private lesson.

Continued on page 10

Magic MOUNTAIN

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Londonderry, Vermont
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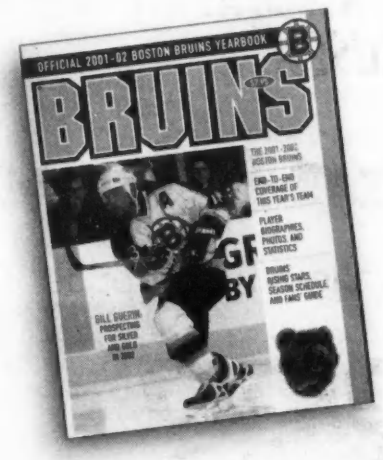
He shoots,
He scores,
(he likes *Bon Jovi.*)



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Continued from page 9

Lodging: 15 minutes away in New Preston, Lakeville, and Torrington.

MOUNT SOUTHINGTON, off I-84, Southington, (860) 628-0954.
http://www.mountsouthington.com/
Vertical drop: 425 ft.
Trails: 16 total.
Snowboarding area: alpine park and half-pipe. There is a snowtubing park available on weekends and holidays.
Snowmaking capacity: 100 percent.
Lifts: one double chair, one triple chair, two T-bars, one J-bar, two rope tows.
Hours: Mon. through Thurs. from 10 a.m. to 10 p.m., Fri. from 10 a.m. to 10:30 p.m., Sat. and Sun. from 9 a.m. to 10:30 p.m.
Rates: weekday/weekend and twilight lifts, $30, $25 for juniors; beginner through advanced ski-and-snowboard packages available. Ski-wee programs for children age four to 12 available weekends and holidays.
Lodging: nearby in Southington.

POWDER RIDGE, 99 Powderhill Rd., Middlefield, (860) 349-3454 or (800) 622-3321.
http://www.powderridgect.com
Trails: 17 total.
Lifts: Seven, one surface, three double chairs, one quad, and two snowtubing lifts.
Snowboarding area: half-pipe and terrain park.
Hours: Sun. through Thurs. from 9 a.m. to 10:30 p.m., Fri. and Sat. from 8 a.m. to 10:30 p.m. Snowtube park is open 9:30 a.m to 10:30 p.m. on weekends and holidays and from 3 to 7 p.m. on weekdays.
Rates: weekday eight-hour timed ticket lifts, $29, $26 for juniors under 12 and seniors over 60; weekends and holidays, $32 and $29 for juniors and seniors, $29 and $26 for half-day. Night skiing lifts, Sun. through Thurs., $20 Fri., Sat., and holidays, $20. Snowtube park is $18 for three hours. Rentals, $23; snowboards, $30; shaped skis, $30.

SKI SUNDOWN, Rte. 219, New Hartford, (860) 379-7669 or snowline, (860) 379-SNOW.
http://www.skisundown.com
Vertical drop: 625 ft.
Trails: seven novice, four intermediate, three expert.
Snowboard area: none, but snowboarders are welcome to ski downhill trails.
Snowmaking capacity: 100 percent.
Lifts: three triple chairs, one double chair.
Hours: daily from 9 a.m. to 10 p.m.
Rates: daily lifts, $34, $30 for children; mornings from 9 a.m. to 1 p.m. or afternoons from 1 to 5 p.m., $30 and $26; twilight from 3 to 10 p.m., $34 and $30; nights from 6 to 10 p.m., $23 and $20; late-comer pass from 3 to 6:30 p.m., $25; senior weekday non-holiday $18. Ski rental $26, snowboard, $35. First-time ski package $51, first-time snowboard package $58.
Lodging: nearby in New Hartford.

WOODBURY SKI AREA, Rte. 47, Woodbury, (203) 263-2203.
http://www.woodburyskiarea.com
Trails: 18 total; one-third novice, one-third intermediate, one-third expert.
Snowboarding area: two half-pipes and two all-terrain parks. The mountain also has snowtubing, snowshoeing, and an in-line skate and bike park; it's the first mountain east of the Mississippi to allow snowbiking.
Lifts: one double chair, two rope tows, one handle tow at new sledding park.
Hours: weekdays from 10 a.m. to 10 p.m., weekends from 9 a.m. to 10 p.m. — all trails lit at night.
Rates: daily and twilight lifts, $24, $21 for children under 11; night lifts $17; $18 ticket for a three-hour session at the tubing park; $30 for skate park, tubing park, snowboarding area, and ski lifts.
Lodging: nearby in Woodbury.

MAINE

BIG SQUAW MOUNTAIN, Rte. 15, Greenville, (207) 695-1000.
Vertical drop: 1750 ft.
Trails: 22 total; six novice, 10 intermediate, six expert.
Snowboard area: none, but snowboarders are welcome to ski downhill trails.
Snowmaking capacity: 50 percent.
Lifts: one triple chair, one double chair, one T-bar, one pony lift.
Hours: daily from 9 a.m. to 4 p.m.
Rates: weekday lifts, $20; Fridays and weekends, holidays, and vacation weeks, $28, $22 for students, children four and under are free. Rental skis, $18; snowboards $23. Private lessons $30 per hour.
Lodging: available at 58-room lodge and nearby.

BLACK MOUNTAIN, Rte. 2, Rumford, (207) 364-8977. Also see cross-country listing.
Vertical drop: 470 ft.
Trails: two novice, three intermediate, four expert.
Snowboard area: snowtubing park with novice, intermediate, and expert areas.
Snowmaking capacity: 75 percent.
Lifts: one T-bar, two handle tow.
Hours: Thurs. and Fri. from 3 to 9 p.m., Sat. from 11 a.m. to 9 p.m., and Sun. from 11 a.m. to 4 p.m.
Rates: daily lifts, $17, $13 for children (half-day, $12 and $9); nights, $12 and $9. Rentals and instruction available.
Lodging: available in Rumford, 10 minutes away.

CAMDEN SNOW BOWL, Off of Rte. 1, Camden, (207) 236-3438 or (207) 236-4418 for snow conditions. The ski area overlooks Penobscot Bay. http://www.camdensnowbowl.com
Vertical drop: 950 ft., with a north-northeastern exposure.
Trails: two novice, seven intermediate, two expert.
Snowboard area: none, but snowboarders are welcome to ski the downhill trails. There are also areas to skate and tube slide, as well as a toboggan chute.
Snowmaking capacity: 40 percent.
Lifts: two T-bars, one double chair.
Hours: Open Tues. and Thurs. from 10 a.m. to 8 p.m., Wed. from 10 a.m. to 6 p.m., Fri. from 10 a.m. to 9 p.m., and weekends from 9 a.m. to 4 p.m. Open Monday holidays, 9 a.m. to 4 p.m.
Rates: weekday lifts, $18, $12 for children; nights, Tues. and Thurs., $12, Fri., $14; weekends and holidays, $28, $22 for students, and $18 for children (half-day, $20, $18, and $12). Rentals, $20 (half-day and nights, $15); snowboards, $20 (half-day and nights, $15); inner tubes, $3 per hour. Instruction, $15 for group lessons and $25 for private.
Lodging: available in Camden-Rockport area.
Events: Feb. 4, 5, and 6, US National Toboggan Championships.

EATON MOUNTAIN, Rte. 2, Skowhegan, (207) 474-2666. Mostly a night-skiing area. Will be hosting snowmobile races this year.
Vertical drop: 622 ft.
Trails: five novice, seven intermediate, seven expert.
Snowboard area: snowboard park and half-pipe.
Snowmaking capacity: 100 percent.
Lifts: one double chair, one T-bar, one rope tow.
Hours: weekdays from 3 to 10 p.m.; weekends, holidays, and school vacations from 9 a.m. to 4 p.m. and 6 to 10 p.m.
Rates: weekday lifts, $18, $16 for children (nights $16 and $14); weekends, $18, $16 for children (half-days and nights, $16 and $14). Rentals $14 per night, $12 per day; snowboards, $13 per night, $15 per day. Instruction available.
Lodging: available at Kyes Motel and Canaan Motel nearby.

LOST VALLEY, Lost Valley Rd., Auburn, (207) 784-1561.
http://www.lostvalleyski.com
Vertical drop: 240 ft., with a northeastern exposure.
Trails: six novice, four intermediate, five expert.
Snowboard area: snowboarding park on mountain.
Snowmaking capacity: 100 percent.
Lifts: two double chairs, one T-bar.
Hours: weekdays from 9 a.m. to 9 p.m., Sat. and holidays from 9 a.m. to 11 p.m., Sun. from 9 a.m. to 5 p.m.
Rates: flex tickets are available by the hour. On weekdays, two hours for $12, three for $14, four for $15, six for $17, eight for $18; on weekends, two hours for $17, three for $19, four for $22, six for $27, and eight for $30. Ski package and snowboard rentals, $25 (half-day, $17.50). Private and semi-private ski instruction available.

MOUNT JEFFERSON, Rte. 6, Lee, (207) 738-2377.
http://www.skimaine.com
Vertical drop: 432 ft.
Trails: two novice, five intermediate, three expert.
Snowboard area: a half-pipe and terrain park.
Lifts: two T-bars, one rope tow.
Hours: Tues., Wed., Sat., and Sun. from 9 a.m. to 4 p.m.
Rates: weekday lifts, $12, $8 for children; weekends, $15 and $10. Rentals, $10.

SADDLEBACK SKI AND SUMMER LAKE PRESERVE, Rte. 4, Rangeley, (207) 864-5671. The 12,000-acre preserve includes Saddleback Mountain and Saddleback Lake. Glades and other "free" skiing opportunities challenge experts, but plenty of terrain is groomed and smooth. Also see cross-country listing.
http://www.saddlebackskiarea.com
Vertical drop: 1830 ft.
Trails: 41 trails and slopes; 13 novice, 14 intermediate, 14 expert.
Snowboard area: snowboard park.
Snowmaking capacity: 50 percent.
Lifts: two double chairs, three T-bars.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekdays, $32, $25 for a half-day; weekends, $49, $32 for children. Rentals, $15, $12 for children. Instruction, $30 for group lessons, $50 for private; student rates and season tickets available.
Lodging: on the mountain and Rock Pond Mountain homes and White Birch condominiums; other lodging in nearby Rangeley Village.

SHAWNEE PEAK, Rte. 302, Bridgton, (207) 647-8444. Top-to-bottom night skiing on 17 trails.
http://www.shawneepeak.com
Vertical drop: 1300 ft.
Trails: 36 total; one-fourth novice, one-half intermediate, one-fourth expert. 17 night trails.
Snowboard area: terrain features throughout trails and boardercross race series.
Snowmaking capacity: 99 percent.
Lifts: one quad, two triple chairs, one double chair, and one surface lift.
Hours: weekdays from 9 a.m. to 9 p.m., Sat. from 8:30 a.m. to 10 p.m., Sun. from 8:30 a.m. to 5 p.m.
Rates: weekday lifts, $30, $21 for children; 12:30 to 10 p.m., $26 and $21; 4 to 9 p.m., $21 and $19. Weekends and holidays, $41 and $26; 12:30 to 10 p.m., $37 and $25; 4 to 10 p.m., $21 and $19. Ski rentals, $25 (multiday rates available); nights $15, children age six and under, $12. Snowboard rentals, $21; nights, $15; snowboard with boots, $28 and $21. Instruction, $36. Private and children's lessons available. Snowboarding package (beginners'-area lift, 90-minute lesson, and rental), $39.
Lodging: nearby.

SKI MOUNT ABRAM, Rte. 26, Howe Hill Rd., (207) 875-5003.
http://www.mtabram.com
Vertical drop: 1030 ft.
Trails: 35 total; 28 percent novice, 48 percent intermediate, 23 percent expert.
Snowboard area: no special features, but snowboarders allowed on ski trails.
Lifts: two double chairs, three T-bars.
Hours: Sat. through Wed. from 9 a.m. to 4 p.m., Thurs. and Fri. from 9 a.m. to 9 p.m.
Rates: weekends and holidays, $35 for adults, $26 for teens and seniors, $18 for juniors and 70-plus. Rentals, skis and snowboards $25, $15 for juniors. Instruction available. Learn-to-Ski/Snowboard package, including 90-minute lesson and rentals, $50 for teens and adults, $35 for juniors. Tubing $12 for a full day, $6 for one hour.
Lodging: nearby.

SUGARLOAF, Rte. 27, Carrabassett Valley, (207) 237-2000 or (800) THE-LOAF for reservations. The resort includes hotels, boutiques, restaurants, and a health club. Call (800) THE-AREA for lodging reservations. Also see cross-country listing. http://www.sugarloaf.com
Vertical drop: 2820 ft.
Trails: 126 total, covering more than 43 miles, including glades and tree skiing; 24 percent novice, 28 percent intermediate, 38 percent expert.
Snowmaking capacity: 92 percent.
Snowboard area: four to seven snowboard parks and a half-pipe.
Lifts: two superquads, two high-capacity quad chairs, one triple chair, eight double chairs, and one T-bar.
Hours: weekdays from 9 a.m. to 3:50 p.m., weekends from 8:30 a.m. to 3:50 p.m.
Rates: weekend and weekday lifts, $62 for adults, $52 for teenagers, $44 for juniors and seniors; multiday discounts available. Rentals, ski package $30 for adults, $18 for juniors and seniors, $13 for children, high performance equipment $42; snowboards, $32.
Lodging: in mountain hotel, inn, and condos; also available nearby.

SUNDAY RIVER SKI RESORT, Rte. 2, Newry (6 miles north of Bethel). (207) 824-3000 or (800) 543-2SKI. Snow conditions for Boston-area skiers, (617) 660-4200 or (508) 580-0666. New entertainment center features a lighted half-pipe, lighted ice-skating rink, teen center, restaurant, and nightclub. Also see cross-country listing.
http://www.sundayriver.com
Vertical drop: 2340 ft.
Trails: 126 total; 25 percent novice, 35 percent intermediate, 40 percent expert.
Snowboard area: lighted half-pipe, and eight snowboarding parks.
Snowmaking capacity: 92 percent, with 25 percent of glade acreage also covered.
Lifts: nine quad chairs (four high-speed detachables), four triple chairs, two double chairs, three surface lifts.
Hours: weekdays from 9 a.m. to 4 p.m., weekends and holidays from 8 a.m. to 4 p.m.
Rates: weekday adult lifts, $49, $32 for children; weekend $52 and $34; holidays $54 and $35. Rentals, performance, $29, half day $18, high performance, $40 and $30, juniors $20 and $15, snowboard, $29 and $18; telemark, $30 (half-day, $28 and $19). Instruction, Perfect Turn clinic, $30, private lessons, $65. Beginners' packages available.
Lodging: 5300 beds on the mountain, a 125-room hotel walking distance from lifts, condominiums, 200-bed Snow Cap Lodge & Ski Dorm with meal plan available for groups, and deluxe 230-room Summit Hotel. Other lodging nearby.
Events: Dec. 16 and 17, FIS Eastern Cup Men's Slaloms; Dec. 23, River Ride #1; Dec. 31, New Years Eve Bash; Jan. 6 and 7, River Ride #2; Jan. 7 through 12, Gotta Rock College Weeks; Jan. 13 and 14, Budweiser Aerial Assault; Feb. 14, NEPSAC Alpine Championships; Feb. 17 and 18, River Ride #3; March 14, Toboggan Challenge; March 17, Maine Handicapped Ski-a-Thon; March 31 through April 1, Bust N' Burn Mogul Challenge.

NEW HAMPSHIRE

ATTITASH/BEAR PEAK, Rte. 302, Bartlett, (603) 374-2368 or (603) 374-0946 for snow conditions.
http://www.attitash.com
Vertical drop: 1750 ft., with a north-northeastern exposure.
Trails: 68 total; 20 percent novice, 47 percent intermediate, 33 percent expert.
Snowboarding area: terrain parks for snowboarders and skiers.
Snowmaking capacity: 98 percent; slopes groomed nightly.
Lifts: two high-speed quads, one quad lift, three triple lifts, three double lifts, three surface lifts.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8 a.m. to 4 p.m.
Rates: weekday lifts, $42, $37 for young adults, $27 for children (half-day, $34, $30, and $22); weekends, $49, $44 and $30 (half-day, $39, $36, and $25). (Adult one-day is $53 during holiday periods). Discounts for tickets from three to seven days. Rentals available for skis, snowboards, snowblades, and snowshoes.
Lodging: 16,000 beds in the Mount Washington Valley area, with 1800 available at Attitash; call (800) 223-SNOW for packages.
Events: Dec. 16, 2nd Annual Ullr Fest; Dec. 23, Holiday Halfpipe Jam.

BALSAMS/WILDERNESS, Rte. 26, Dixville Notch, (603) 255-3400 or (603) 255-3951 for ski conditions. This 15,000-acre resort also has NASTAR facilities and a skating rink. Also see cross-country listing.
http://www.thebalsams.com
Vertical drop: 1000 ft.
Trails: 13 total, plus eight acres of glade skiing; 30 percent novice, 45 percent intermediate, 25 percent expert.
Snowboarding area: Half-pipe.
Snowmaking capacity: 80 percent.
Lifts: one double chair, two T-bars.
Hours: daily from 9 a.m. to 4 p.m.
Rates: weekday lifts, $25, $18 for children; weekends, $30 and $20. Mon. through Thurs. two can ski for the price of one. Ski rental $24, snowboard rental $30. Instruction, $33 for group lessons, $55 for private.
Lodging: 209 rooms at Balsams Grand Resort Hotel. All trail fees free to hotel guests. Nursery

Continued on page 14

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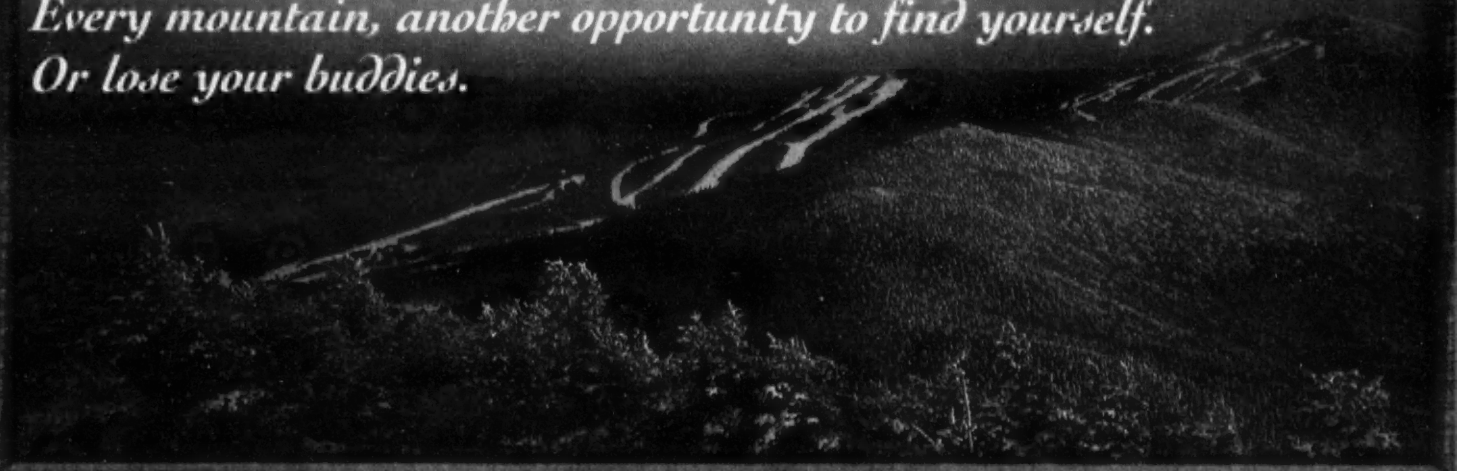

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SALOMON

Continued from page 10

care free to hotel guests.

BLACK MOUNTAIN, Rte. 16B, Jackson, (603) 383-4490.
http://www.blackmt.com
Vertical drop: 1100 ft.
Trails: 40 total; 34 percent novice, 32 percent intermediate, 34 percent expert.
Snowboard area: snowboard park.
Lifts: one triple, one double, one platter-pull, one J-bar.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $20, $15 for children; weekends, $32 and $20. Rentals and instruction available.
Lodging: On mountain and nearby in Jackson.

BRETTON WOODS, Rte. 302, Bretton Woods, (603) 278-1000 or (800) 258-0330.
Also see cross-country listing.
http://www.brettonwoods.com
Vertical drop: 1500 ft.
Trails: 66 total.
Snowboard area: 400-foot half-pipe.
Snowmaking capacity: 95 percent.
Lifts: three double chairs, one triple chair, two quad chairs, a rope tow, and a wonder carpet.
Hours: Sun. through Thurs. from 8:30 a.m. to 4 p.m., and Fri., Sat., and holidays until 9 p.m.
Rates: weekday lifts, $44, $36 for children age 15 and under; weekends, $53 and $43. Wed. lift tickets are two-for-one. Rentals, $28, $20 for children and seniors; $33 for snowboarding, $28 for telemark. Instruction for skiing and snowboarding, $27 for group lessons, $59 for private; multiday rates and packages available. Learn-to-Ski Package, $55 (reservations required). The Hobbit ski-and-snowboard program is open for children ages four to 12; full day, $75 for skiing, $75 for snowboarding.
Lodging: rooms at the Mt. Washington Hotel, Bretton Arms, the Bretton Woods Motor Inn, and other area lodges.

CANNON MOUNTAIN, Franconia Notch Parkway, off I-93, Franconia, (603) 823-8800. Call (603) 823-7771 for snow conditions or (800) 227-4191 or (800) 237-9007 for lodging and reservations. The mountain is the home of the New England Ski Museum.
http://www.cannonmt.com
Vertical drop: 2146 ft.
Trails: 40 total; eight novice, 20 intermediate, 10 expert.
Snowboarding area: half-pipe.
Snowmaking capacity: 98 percent.
Lifts: one tram, two quad chairs, three triple chairs, one rope tow.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday lifts (includes tram), $32, $22 for ages six through 17 and seniors 65 and up; weekends, $44, $36, and $28. Brookside triple is $10; handle tow is free. Rentals, $24, $18 for children, high-end rental equipment, $30; snowboards with boots, $30 a day, high-end rental $36. Instruction, $25 for group lessons and $45 for private. Learn-to-ski/snowboard package, $49, includes lesson, lift, and rental. Half-day rates and special packages available. All-day program for youth age five to 12, $60, for children ages three and four, $65, includes child care and lesson.
Lodging: available in Franconia and Lincoln.

CRANMORE, North Conway, (603) 356-5543. Pay-per-run Smart Ticket option, interchangeable with Attitash. Call (603) 356-8522 for group sales packages.
http://www.cranmore.com
Vertical drop: 1200 ft., with west, northwest, and southwest exposures.
Trails: 39 total, including five trails of gladed terrain; 36 percent novice, 44 percent intermediate, 19 percent expert.
Snowboard area: a half-pipe and terrain park.
Snowmaking capacity: 100 percent.
Lifts: one quad, one triple chair, three double chairs, three surface lifts, and one magic carpet.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8:30 a.m. to 4 p.m.; tubing park open Fri. and Sat. from 10 a.m. to 9 p.m., and Sun. from 10 a.m. to 4 p.m.
Rates: adults, $29, children age six to 12, $15; season passes and multi-day rates available. Rentals, $22, $18 for children; snowboard, $30, $25. Instruction, $50 for group lessons (includes novice lift ticket and rental), $55 for private.
Lodging: available at the Cranmore Condominiums and nearby.

DARTMOUTH SKIWAY, Rte. 10 (Exit 14 off I-91), Lyme Center, (003) 795-2143; call (603) 643-4300 for lodging.
http://www.dartmouth.edu/~skiway/
Vertical drop: 968 ft., two mountains with western and northeastern exposures.
Trails: 30 trails, 25 percent novice, 50 percent intermediate, 25 percent expert.
Snowboard area: none, but snowboards allowed.
Snowmaking capacity: 54 percent.
Lifts: one quad, one double chair, one J-bar.
Hours: daily from 9 a.m. to 4 p.m.
Rates: weekday lifts, $22, $16 for children; weekends, $34 and $21. Rentals and instruction available.

GUNSTOCK, Rte. 11-A, Area Rd., Gilford, (603) 293-4341. Call (800) GUNSTOCK for lodging. Also see cross-country listing.
http://www.gunstock.com
Vertical drop: 1400 ft.
Trails: 47 trails; 30 percent novice, 60 percent intermediate, 10 percent expert.
Snowboarding area: a terrain park with two half-pipes and a Shredder.
Snowmaking capacity: 98 percent.
Lifts: one quad chair, two triple chairs, two double chairs, one handle tow, and two tubing tows.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8:30 a.m. to 4 p.m. Night skiing Tues. through Sat. from 4 to 10 p.m.
Rates: weekday lifts, $36 for adults, $28 for teens and seniors, $16 for children; weekends and holidays, $45, $36, and $25. Nighttime lifts, $22 for adults, $20 for teens and seniors, $15 for children. Rentals of alpine skis, $20 for adults and teens, $16 for children and seniors; rentals of shaped skis, $24 for all ages; snowboard rentals (boots included), $30, $25; telemark ski rentals, $20. Snowshoeing and tubing also available. Discounts available during early season (until Dec. 17), non-holiday Mondays and Tuesdays, and non-holiday Sundays for families.
Lodging: nearby.
Events: Dec. 27, Arlberg Ski Shops Demo Days; Gunstock's Mountain Millenium Festival; Jan. 9, Masters Slalom Race; Jan. 15, Subaru XC Ski Fest; Jan. 16, Alpine Snowboard Race; Jan. 15 through 17, Snowfest Weekend; Feb. 5 and 6, Coca Cola/ Sprite Winterfest; Feb 12, Atlas Snowshoe Festival; March 10, American Red Cross Blood Drive.

KING PINE, Rte. 153, East Madison, (603) 367-8896. Area includes a skating rink, an indoor pool, a nursery, tubing area, and a fitness complex. Also see cross-country listing.
http://www.kingpine.com
Vertical drop: 350 ft.
Trails: eight novice, five intermediate, three expert.
Snowboard area: one trail designated as a snowboard park.
Snowmaking capacity: 100 percent.
Lifts: two triple chairs, one double chair, one handle tow, and one wonder-carpet lift.
Hours: daily from 9 a.m. to 4 p.m., night skiing Tues., Fri., and Sat. from 4 to 9 p.m., plus holidays and vacation weeks.
Rates: weekday lifts, $22, $14 for children; twilight (from 2:30 to 9 p.m.), $17 and $14; weekends, $29 and $20; weekend twilight, $24 and $15; weekend nights, $16 and $112. Seniors over 65 ski for junior rate, children under six free. Seniors 70 and over, weekday $5, weekend $10. Rentals, weekday $20, $14 for children. Instruction, $40 per hour for private lessons, $20 for group.
Lodging: Purity Spring Resort has 80 rooms in a variety of styles. Call (800) 373-3754.

LOON MOUNTAIN, Kancamagus Hwy., Lincoln, (603) 745-8111. Call (603) 745-8100 for snow conditions, or (800) 229-STAY for lodging at the mountain, or (800) 227-4191 for Loon lodging bureau. The resort is in the White Mountain National Forest. Also see cross-country listing.
http://www.loonmtn.com
Vertical drop: 2100 ft., with a north-northwestern exposure.
Trails: 46 total; nine novice, 27 intermediate, 10 expert.

Snowboard area: snowboard park and half-pipe; snowboarders are welcome on all trails except the Blue Ox trail.
Snowmaking capacity: 98 percent.
Lifts: one four-passenger gondola, one high-speed detachable quad, two triple chairs, three double chairs, one free pony lift.
Hours: weekdays from 8:30 a.m. to 4 p.m., and weekends from 8 a.m. to 4 p.m.
Rates: weekday lifts, $42, $35 for young adults age 13 to 17, $26 for juniors age six to 12, $10 for seniors 70 and older; weekend and holiday lifts, $49, $43 for youths, and $31 for juniors. Rentals, $29, $19 for children. Instruction, $27 for group lessons, $60 for private. Learn to ski/snowboard package, $63. Multiday rates, family passes, early winter and spring rates available on weekdays. Reduced lift-rates available in late March.
Events: Dec. 9 and 10, Snocross Race; Dec. 16, Annual Loon Mountain Demo Day; Jan 4 through 6, Ford Downhill Series; Jan. 13 through 15, Snickers Independence Day Weekend with WZLX; Jan. 21 through 22, Captain Morgan's National Bartender's Race Series; Feb. 10, 2nd Annual Mickey Dudle Foundation's CASA Winter Golf-on-Snow Open; Feb. 17, Mt. Gay Barbados Challenge; March 3, 9th Annual GMC Briefcase Race with Mike Lynch; March 17 and 18, 17th Annual Mountain Dew "Get Vertical" Challenge Finals; April 14, 6th Annual Slush Pool Party; April 15, Snickers Easter Egg Hunt.

MOUNT SUNAPEE, Mount Sunapee State Park, (603) 763-2356, (603) 763-4020 for snow conditions, and (877) MTSUNAPEE for lodging. Tours available. Goosebumps is a fall-line, black-diamond mogul trail down the steepest face of Sunapee's North Peak.
http://www.mtsunapee.com
Vertical drop: 1510 ft., with a north-northeast exposure.
Trails: 60 total; 25 percent novice, 54 percent intermediate, and 21 percent expert.
Snowboarding area: half-pipe and alpine terrain park.
Snowmaking capacity: 97 percent.
Lifts: One high-speed detachable quad, one fixed quad, two triple chairs, three double chairs, three surface lifts.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8 a.m. to 4 p.m.
Rates: weekday lifts, $46, $37 young adult, $29 for ages seven to 12 and seniors; weekend rates, $49, $43 for juniors, and $33 for kids and seniors. Rentals, $27, $17 juniors; snowboards, $31; snowshoes and snowblades available. Instruction, $25 for group lessons, $52 for private. Learn-to-ski/snowboard package, $49, includes lesson, lift, and rental. Half-day rates and special packages available.
Lodging: chalets, inns, bed-and-breakfasts, and motels nearby.
Events: Nov. 17, Mount Sunapee Area Ski Club Annual Ski & Snowboard Swap: Spruce Lodge, 9 a.m. to 2 p.m. Dec. 2, "Cares & Shares" Day: bring 3 non-perishable food items and ski/ride for $20. Dec. 8, Snowmobile Blessing. Dec. 22, "Jingle Bell Jam" Mount Sunapee Snowboard Series half-pipe contest. Open to all. Dec. 27, Sugar on Snow Celebration. Free samples of some of the area's finest maple syrup produced locally, served on Mount Sunapee's famous natural snowfall. Dec. 28 through 30, the Chevy Trucks Snowlodge Tour. An exciting and interactive display that provides an enjoyable experience for all participants. A major sponsor of the US Ski and Snowboard Team, the Tour includes a display of current vehicle models as well as games, giveaways, music, and a raffle for a Chevrolet/USSA ski jacket.

PAT'S PEAK, Rte. 114, Henniker, (603) 428-3245 or (800) 742-7287 for snow conditions.
http://www.patspeak.com
Vertical drop: 710 ft.
Trails: 21 total; 38 percent novice, 30 percent intermediate, 18 percent expert, 14 percent super-expert.
Snowmaking capacity: 90 percent.
Snowboard area: snowboard park.
Lifts: 1 triple chair, 3 double chairs, and 3 surface.
Hours: weekdays from 9 a.m. to 4 p.m., night skiing Mon. through Fri. until 8 p.m. (in Jan. and Feb. only); weekends and holidays from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $26, $20 for children and seniors (half-day, $20 and $16); weekends, $40 and $28 (half-day, $27 and $22). Rentals, $20, $18 for children and seniors, and $12 for children under six (half-day, $16 and $14); snowboards, $30, $28 for children. Varying Ski School packages available for instruction of all levels.
Opening Day Dec. 8.

RAGGED MOUNTAIN, Ragged Mountain Rd., Danbury, (603) 768-3600, (603) 768-3971 for snow conditions. Out-of-bounds skiing is available if natural snowfall permits.
http://www.ragged-mt.com
Vertical drop: 1250 ft.
Trails: 40 total; 30 percent novice, 40 percent intermediate, 30 percent expert.
Snowboard area: half-pipe; mountain also has a Pipe Dragon grooming machine.
Snowmaking capacity: 98 percent.
Lifts: 2 triple chairs, 3 double chairs, 3 surface tows, and 1 carousel.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $32 for adults, 29 for teens, $25 for juniors (ages 6 to 12); weekends and holidays, $45 for adults, $37 for teens, and $30 for juniors. Rentals, $27; snowboards, $32. Various instruction packages available.
Lodging: mid-mountain lodge and two-bedroom condos in nearby Danbury.
New for 2001/2002: the 6-pack express, high-speed, detachable 6-seated summit lift.

TEMPLE MOUNTAIN, Rte. 101, Temple, call (603) 924-6949.
Vertical drop: 600 ft.
Trails: 16 total; 40 percent novice, 40 percent intermediate, 20 percent expert.
Snowboarding area: none, but snowboarders are welcome to ski downhill trails.
Snowmaking capacity: 100 percent.
Lifts: 1 quad chair, 1 double chair, 2 surface lifts.
Hours: Mon. and Tues. from 9 a.m. to 4 p.m.; Wed. through Sat. from 9 a.m. to 9 p.m.; and Sun. from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $17 for adults, $15 for teens, $13 for juniors and seniors, $3 for children

Continued on page 16

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Continued from page 14

under six (night skiing begins at 4 p.m., $15, $13, $11, $2); weekend and holiday lifts, $27, $22, $18, $4 (night skiing from 4 to 9 p.m., $15, $13, $11, $2). Rentals, $18; snowboards, $25. Instruction, $19 for group lessons and $27 for private. Packages and student passes available.

TENNEY MOUNTAIN, Rte. 3A, Plymouth, (603) 536-4125, (888) TENNEY-2 for snow conditions. http://www.tenneymtn.com/
Vertical drop: 1400 ft.
Trails: 33 total; 12 percent novice, 58 percent intermediate, 30 percent expert.
Snowboard area: snowboard park and tubing park.
Snowmaking capacity: 90 percent.
Lifts: 1 triple, 1 double, 1 platter pull, and 1 handle tow.
Hours: daily from 9 a.m. to 4 p.m.
Rates: weekday lifts, $25, weekends, $36, $25 teen/student/military, $20 for juniors. Ski and snowboard rentals available. Instruction, 2-hour group lessons, $27; private, $50.
Lodging: Ski and Stay packages available; affiliated local inns and hotels provide free ski vouchers. Call for details.

WATERVILLE VALLEY, Rte. 49, Waterville Valley, (603) 236-8311, (603) 236-4144 for snow conditions, or (800) GO-VALLEY for reservations. Also see cross-country listing.
http://www.waterville.com
Vertical drop: 2020 ft. on Mount Tecumseh.
Trails: 52 total; 36 percent novice, 44 percent intermediate, 20 percent expert.
Snowboard area: terrain parks for advanced, intermediate, and novice snowboarders, and a half-pipe.
Snowmaking capacity: 100 percent.
Lifts: 2 high-speed detachable quads, 2 triple chairs, 3 double chairs, 4 surface lifts.
Hours: weekdays from 9 a.m. to 4 p.m., weekends and holidays from 8 a.m. to 4 p.m.
Rates: weekday lifts, $39, $29 for teenagers, and $19 for youth and seniors; holidays, $47, $37, and $23 (half-day, $42, $32, and $23). Reduced lift rates from opening day until Dec. 18 and after Mar. 29. Rentals, $29 for adults/teens, $20 for youth/seniors; snowboards, $36. Instruction packages available.
Lodging: more than 2500 beds available in nearby inns and hotels.
Events: Dec. 8, Opening Day Jam.

WHALEBACK SKI AREA, I-89, exit 16, Lebanon, (603) 448-1489.
http://www.whaleback.com
Vertical drop: 700 ft.
Trails: 30 total; 19 percent novice, 50 percent intermediate, 31 percent expert.
Snowboarding area: terrain park and half-pipe.
Snowmaking capacity: 75 percent.
Lifts: 1 double chair, 3 surface lifts.
Hours: Mon. through Fri. from noon to 9 p.m., Sat. and holidays from 9 a.m. to 9 p.m., Sun. from 9 a.m. to 4:30 p.m.
Rates: weekday lifts, $18, $16 for young adult, $14 for children and seniors; weekends, $29, $25, $21; nights, $18, $16, and $14. Rental package, skiers $18 ($16 half-day or night) and $28 ($21) for snowboarders. Snowshoe rentals and tubing also available.
Lodging: in Lebanon, 6 miles away.

WILDCAT MOUNTAIN, Rte. 16, Pinkham Notch, Jackson, (603) 466-3326, or (800) 255-6439 for snow conditions. The mountain is across from Mt. Washington. Child-care center at resort.
http://www.skiwildcat.com
Vertical drop: 2100 ft.
Trails: 44 total; 25 percent novice, 45 percent intermediate, 30 percent expert.
Snowboarding area: terrain park.
Snowmaking capacity: 90 percent.
Lifts: 1 detachable quad and 3 triple chairs.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $39, $34 for teens, $27 for children and seniors; Wed., two for $39; weekends and holidays, $49, $39, $29. Rentals: ski package $25 full-day, snowboards, $33. Instruction, group lesson, $25, $49 for private. Learn-to-ski/snowboard package, $49; all-mountain package $75, weekend and holidays, $79.
Opening in mid November.

RHODE ISLAND

YAWGOO VALLEY SKI AREA AND WATER PARK, Rte. 2, Exeter, (401) 294-3902. Separate snowtubing is on the mountain.
Vertical drop: 260 ft.
Trails: 12 total, plus a separate novice area.
Snowboarding area: snowboarding park.
Snowmaking capacity: 100 percent.
Lifts: 2 double chairs, 1 rope-tow.
Hours: weekdays from 10 a.m. to 10 p.m., weekends from 8:30 a.m. to 10 p.m.; snowtubing park is open weekdays from 3 to 9 p.m., and on holidays and weekends from 9 a.m. to 9 p.m. Closes at 5 p.m. on non-holiday Sundays.
Rates: weekday lifts, $20, $18 for children (half-day $15, $14); weekends, $28 and $25 (half-day $22, $20); nights, $20. Rentals and instruction available.
Lodging: 15 minutes away in South Kingstown.
Events: Jan. 2, 5-week Learn-to-Ski and Snowboard program begins; April 5, golf course opens.

VERMONT

ASCUTNEY MOUNTAIN RESORT, Rte. 44, Brownsville, (802) 484-7711, or (800) 243-0011 for lodging. Includes an indoor sports center, ice skating, and tubing.
http://www.ascutney.com
Vertical drop: 1530 ft.
Trails: 50 total.
Snowboarding area: two terrain parks and a half-pipe.
Snowmaking capacity: 95 percent.
Lifts: 3 triple chairs, 1 double chair, and magic-carpet surface lift.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday lift, $41 for adults; weekend lift, $46 for adults; $32 for juniors and seniors on weekdays and weekends; reduced rates from opening day (around mid Nov.) through Dec. 17, and from April 3 to closing day, $29 for adults, $24 for juniors and seniors. College ticket, $20, midweek non-holiday, Rentals, $24 and $18. Instruction for downhill, cross-country, telemark, and snowboarding available.
Lodging: available on mountain.

BOLTON RESORT, Rte. 2 (Exit 10 off I-89), Bolton, call toll-free (877) 926-5866, or (802) 434-3444. This full-service resort offers child care, dining, a sports center, and evening activities. Also see cross-country listing.
http://www.boltonvalleyvt.com
Vertical drop: 1625 ft.
Trails: 51 total; 27 percent novice, 47 percent intermediate, 26 percent expert.
Snowmaking capacity: 60 percent.
Lifts: 1 quad, 4 double chairs, 1 surface lift.
Hours: Mon. through Sat. from 9 a.m. to 10 p.m., and Sun. from 9 a.m. to 4 p.m.
Rates: weekend/holiday lifts, $44, $30 for children; weekdays $38 and $26. Rentals, $26.50, $16.50 for children; snowboards $30.50 with multi-day rates available. Private and group instruction available. Special resort and children's packages available.
Lodging: 146 hotel rooms and 122 condominiums at the resort; other lodging nearby.

BROMLEY MOUNTAIN, Rte. 11, 6 miles from Manchester Center, (802) 824-5522, (802) 824-5458 for reservations, or (800) 865-4786 for lodging.
http://www.bromley.com
Vertical drop: 1334 ft., with a southern exposure.
Trails: 42 trails; 35 percent novice, 35 percent intermediate, 30 percent expert.
Snowboarding area: snowboard park and half-pipe.
Snowmaking capacity: 84 percent.
Lifts: 2 quad chairs, 4 double chairs, 2 Mitey-Mites, 1 T-bar.
Hours: weekdays from 9 a.m. to 4 p.m., weekends and holidays from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $46, 38 for seniors and teens, and $32 for children; weekend lifts, $54, $44, and $34. Rentals, ski package $30, $20 for children; snowboards $30. Instruction, $25 for group lessons, $49 for private. Packages available.
Lodging: 300 rooms available on mountain; other lodging nearby.
Events: Dec. 8 and 9, NATO Telemark Workshop; Jan. 13, Poland Spring Winterfest; Jan. 17, Head/Suburu Women's Instructional Clinic; Feb. 16, February Festival; Feb. 24, Kare Anderson's 17th Annual Telemark Race; Mar. 2, Mountain Dew Vertical Challenge.

BURKE MOUNTAIN, Rte. 114 (Exit 23 off I-91), East Burke, (802) 626-3305 or (800) 922-BURKE. Also see cross-country listing.
http://www.skiburke.com/index.html
Vertical drop: 2000 ft., with a northern exposure.
Trails: 32 total and 9 glades; 30 percent novice, 45 percent intermediate, 25 percent expert.
Snowboarding area: terrain park with a half-pipe.
Snowmaking capacity: 65 percent.
Lifts: 1 quad chair, 1 double chair, 1 J-bar, and 1 poma.
Hours: daily from 9 a.m. to 4 p.m.
Rates: weekday lifts off-peak, $29, $19 for seniors and children; weekends and holidays, $39, $29 for teens and seniors age 60 to 69, and $25 for children ages 6 through 12 (half-day is $8 less). Rentals, adult alpine package $22, junior alpine package $17. Instruction, $25 for group lessons, $49 for private, $30 each additional person.
Lodging: room for 800 on or near mountain; also nearby.

JAY PEAK, Rte. 242, Jay, (802) 988-2611. Call (800) 451-4449 for reservations. Jay Peak boasts an average 332 inches of snow annually. Three touring centers are nearby for cross-country skiers. Over 100 acres of backcountry skiing; guided tours are available.
http://www.jaypeakresort.com
Vertical drop: 2153 ft.
Trails: 74 total; 20 percent novice, 40 percent intermediate, 40 percent expert.
Snowboard area: terrain park and half-pipe.
Snowmaking capacity: 75 percent.
Lifts: 1 60-passenger tram, 2 quad chairs, 1 triple chair, 1 double chair, 2 T-bars.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8:30 a.m. to 4 p.m.
Rates: daily lifts, $43, $35 for children. Rentals, $26, $20 for children. Instruction, $48 for 1-hour private, $26 for 2-hour group lessons. Learn-to-ski package, $39 (includes a T-bar ticket, 2-hour lesson, and equipment); packages for kids available.
Lodging: available at slopeside hotel and nearby.

KILLINGTON, Rtes. 4 and 100, Killington, (802) 422-3333. Call (802) 422-3261 for snow conditions, or (800) 621-6867 for reservations. Killington consists of 7 mountains.
http://www.killington.com
Vertical drop: 3150 ft.
Trails: 200 total; 36 percent novice, 32 percent intermediate, 32 percent expert.
Snowboard area: two half-pipes, two terrain parks, and a boardercross course.
Snowmaking capacity: 70 percent.
Lifts: 12 quads (6 are high speed), 2 gondolas, 7 surface lifts, 6 triple chairs, 4 double chairs.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8 a.m. to 4 p.m.
Rates: daily lifts, $56, $51 for young adults ages 13 through 18, $36 for seniors and juniors ages 6 through 12; half-day rates: $47, $42, and $28. Killington tickets valid at Pico Mountain. Rentals for skis and snowboards available. Perfect Turn learn-to-ski/snowboard: one-day adult lift, rental, and clinic $111; young adult $106. Discounts available on 2 or more lessons.
Lodging: rooms for 18,000 in the region.
Events: Dec 5, Vermont, New Hampshire, and Quebec Day; Dec. 9 through 14, Race Week; Dec. 16 through 21, Sprint Collegiate Snow Fest; Dec. 31, New Year's Fireworks Show; Jan. 1 through 6, Sprint Collegiate Snow Fest; Jan. 9, Michelob Light Ski Bum Series; Jan. 12 and 13, Budweiser Aerial Assault; Jan. 21, Palmer Rider Cross #1; Jan. 26 and 27, Half-pipe Competition/Super Pipe Jam; Feb. 2 and 3, Budweiser Superbowl Weekend; Feb. 10, Super Pipe Jam; Feb. 16, Holiday Fireworks Show; Feb. 20 President's Week Fireworks; Feb. 24, Super Pipe Jam; Mar. 2, 3rd Annual National Retro Board Championship; Mar. 10 through 15, Canadian Week with fireworks Mar. 13; Mar. 30, 6th Annual Sunshine Dayly fun day; Feb. 24, Magic Mountain extreme challenge; Mar.16, levitation big air contest.

MIDDLEBURY COLLEGE SNOW BOWL, Middlebury, (802) 388-4356, (802) 388-7951 for lodging.
Vertical drop: 1020 ft.
Trails: 15 and 2 gladed areas.
Snowboard area: terrain park.
Lifts: 2 double chairs, 1 triple chair.
Hours: daily from 9 a.m. to 4 p.m., except for Christmas.
Rates: weekday lifts, $25, $20 for students and seniors (half-day, $20, $15); weekends, $30, $25 (half-day, $25, $20); juniors and seniors, $20 (half-day, $15). Rentals, $26 (half-day, $23) and $20 for juniors (half-day, $17). Instruction, $40 for private, call about instructional clinics.
Lodging: nearby.

MOUNT SNOW, Rte. 100, West Dover, (802) 464-3333 or (802) 464-2151 for conditions, or (800) 245-SNOW for reservations and information. Mount Snow includes nearby Haystack in its trail system.
http://www.mountsnow.com
Vertical drop: 1700 ft.
Trails: 135 total; 20 percent novice, 60 percent intermediate, 20 percent expert.
Snowboarding area: four terrain parks and two half-pipes.
Snowmaking capacity: 85 percent.
Lifts: 3 high-speed quad chairs, 1 regular quad chair, 10 triple chairs, 6 double chairs, 3 surface tows, 3 magic carpets.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8 a.m. to 4 p.m.
Rates: midweek lifts, $49 for adults, $45 for juniors, $31 for seniors; weekends and holidays, $55, $49, and $35. Haystack lift tickets $38, $27 for juniors and seniors. Rentals, ski or snowboard packages $32, $22 for juniors and seniors. Perfect Turn ski and snowboard clinics are $33 for a 2-hour group clinic; private clinics are $80 per hour, $40 for an additional person.
Lodging: new slopeside resort hotel, 4 condo complexes, and a 92-room lodge at the base of the mountain; more than 60 inns and lodges nearby.

OKEMO, Rte. 103, Ludlow, (802) 228-4041 or (802) 228-5222 for snow conditions, or (800) 78-OKEMO for reservations.
http://www.okemo.com
Vertical drop: 2150 ft.
Trails: 98 total; 26 percent novice, 47 percent intermediate, 27 percent expert.
Snowboarding area: 2 terrain parks, 2 half-pipes, and 2 terrain parks for skiers and snowboarders.
Snowmaking capacity: 95 percent (475 acres).
Lifts: 7 quad chairs (3 high-speed detachables), 3 triple chairs, and 3 surface.
Hours: weekdays from 9 a.m. to 4 p.m., weekends and holidays from 8 a.m. to 4 p.m.
Rates: weekday lifts, $54, $47 for young adults, and $35 for juniors and seniors; weekends, $59, $50, and $36. Sunday Solution lift tickets $47, $42, and $29. All prices include taxes. Rental, ski and snowboard packages $30, $22 for juniors; performance equipment available at higher prices. Various instruction packages also available.
Lodging: on mountain, Okemo Mountain Lodge, Kettle Brook, Solitude Village, Ledgewood, and Winterplace Condos offer 2400 beds; 50 other lodges nearby.
Events: Dec. 8, Mountain Dew Vertical Challenge; Dec. 15 through 17, Chevy Truck U.S. Snowboard Grand Prix; Dec. 27, Sugar on Snow Celebration; Dec. 28, Okemo Half-pipe Series Contest; Jan. 4 through 6, Woman's Ski Spree; Jan. 5, Bacardi Après-ski party; Jan. 7 through 11, College Fest Week; Jan. 12, Poland Spring Winterfest 2002; Feb. 8 through 10, Adult Snowboard Camp; Feb. 16 through 22, Snickers Snowfest Week; Feb. 21, Half-pipe Series Contest; Mar. 31, Okemo's Gala Easter Celebration.

PICO, Rte. 4, Sherburne Pass, Rutland, (802) 422-3333 or (802) 422-3261 for snow conditions, and (800) 898-7426 for reservations. Explorer and mountaineer programs also offered.
http://www.killington.com
Vertical drop: 1967 ft.
Trails: 8 novice, 22 intermediate, 12 expert.
Snowboard area: half-pipe and alpine park.
Snowmaking capacity: 85 percent.
Lifts: 2 quad chairs, 2 triple chairs, 3 double chairs, 1 T-bar, 1 poma.
Hours: Mon. through Fri. from 9 a.m. to 4 p.m., weekends and holidays from 8 a.m. to 4 p.m.
Rates: daily lifts midweek, $39, $29 for teens, and $19 for juniors and seniors; weekends and holidays, $42, $32, and $22, with multi-day discounts available. Rentals, $30, $17 for juniors; Perfect Turn package, including clinic and lift ticket, $61 adult, $76 young adult.
Lodging: available on mountain.
Events: see listing for Killington Mountain.

QUECHEE LAKES, 1 River Rd., Quechee, (802) 295-9356.
http://www.quecheeclub.com
Vertical drop: 650 ft.
Trails: 8.
Snowboard area: none, but snowboarders are welcome to ski downhill trails.
Lifts: 1 chair, 2 surface, 1 T-bar, 1 rope tow, 1 double chair lift.
Hours: Fri. through Sun. from 9 a.m. to 4 p.m. During school vacations and Christmas break, also open Mon. through Fri. from 9 a.m. to 4 p.m.
Rates: daily lifts, $22, $18 for children (half-day, $18 and $16).
Lodging: nearby.

SMUGGLERS' NOTCH, Rte. 108, Smugglers' Notch, (802) 644-8851, (800) 451-8752, or (802) 644-1111 for snow conditions. The trail system extends over Morse, Madonna, and Sterling Mountains. Mar. 27, super-saver spring-vacation prices begin (call for details). Also see cross-country listing.
http://www.smuggs.com/
Vertical drop: 2610 ft.
Trails: 67 total; 22 percent novice, 53 percent intermediate, 25 percent expert.
Snowboarding area: 2 terrain parks and 1 half-pipe.
Snowmaking capacity: 80 percent.
Lifts: 6 double chairs, 1 T-bar, 2 handle tows.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $48, $34 for youths ages 7 to 17; weekends and holidays, $52 and $36. Reduced rates begin Mar. 27: weekdays, $32 for adults, $24 for youths; weekends, $34, $26. Rentals, ski and snowboard package $32 for adults, $24 for children under 18. Inquire about shaped-ski rentals. Instruction, $32 for group lessons; 1-hour private, $65, $40 for each additional person.
Lodging: on mountain.
Events: Dec. 1, Brewers' Fest; Jan. 12, Super Pipe Jam; Jan. 26, Heritage Winterfest; Feb. 9, Super Pipe Jam II; Mar. 1, Kahtúa/K2 Pipe Jam.

STOWE MOUNTAIN RESORT, Stowe Mountain Resort, Stowe, (802) 253-3000 or (802) 253-3600 for ski conditions, and (800) 253-4SKI for reservations. Alpine tickets at Stowe are also honored at the Stowe Mountain Cross-Country Center. Also see cross-country listing.
http://www.stowe.com
Vertical drop: 2360 ft.
Trails: 47 total; 18 percent novice, 59 percent intermediate, 25 percent expert.
Snowboard area: 5 terrain parks and a half-pipe.
Snowmaking capacity: 73 percent.
Lifts: 1 8-passenger gondola, 1 quad chair, 1 triple chair, 6 double chairs, 1 surface lift.
Hours: daily from 8 a.m. to 4 p.m., night skiing Thurs. through Sat. from 5 to 10 p.m. and during the holiday period.
Rates: TBA.
Lodging: more than 60 country inns and lodges are at the slopes or nearby.
Events: Dec. 8 and 9, Stowefest Demo Days; Jan. 4, Torchlight Parade and fireworks; Jan. 13 through 15, Women in Motion I; Jan. 19, Slopestyle Snowboard Contest; Jan. 19 through 27, Stowe Winter Carnival; Feb. 1 and 2, University of Vermont Winter Carnival; Feb. 4 through 6, Women in Motion II; Feb. 9, Half-Pipe Contest; Feb. 12, Run for the Roses Valentine's Day Race; Feb. 24, Stowe Derby; Mar. 4 through 6, Women in Motion III; Mar. 30 and 31, Eastern Cup Finals and Spring Summit Celebration part I; Apr. 6 and 7, 61st Annual Sugar Slalom and Spring Summit Celebration Part II; Mar. 31, Annual Easter Sunrise Service.

STRATTON SKI AND SUMMER RESORT, Rte. 30, Bondville, (802) 297-2200 or (800) STRATTON for reservations, or (802) 297-4211 for snow conditions. Also see cross-country listing.
http://www.stratton.com
Vertical drop: 2003 ft.
Trails: 90 total; 35 percent novice, 37 percent intermediate, 28 percent expert.
Snowboard area: terrain park, a night-lit half-pipe.
Snowmaking capacity: 82 percent.
Lifts: 1 gondola, 2 6-passenger lifts, 3 quad chairs, 1 triple chair, 2 double chairs, 2 surface lifts, and 3 magic carpets.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday lifts, $55, $48 for seniors and young adults, $40 for juniors and super-seniors (half-day, $33 and $22); weekends and holidays, $59, $52, and $42 (half-day, $39 and $22); multi-day rates available. Stratton Express card saves 25 percent off weekends and holidays and 50 percent off midweek lift tickets. Rentals, ski package $32, $22 for juniors on weekends/holidays, $29 and $19 midweek; snowboard rental $42 and $37 on weekends and $39 and $35 midweek. Instruction, $29 for group lessons, $70 for private. Many packages and frequent-skier rates available.
Lodging: on the mountain and nearby.
Events: Dec. 21 through 23, 40th Anniversary Kick-off Celebration; Dec. 31, New Year's Eve Party; Jan. 6, Northshire Day School Ski Day; Jan. 23 through 26, SIMS Super G Camp & Race; Jan. 26 and 27, EQS Mogul Competition; Jan. 27, Janeway Cup Race; Feb. 1 thorugh 3, Salomon "Oasis Project" Demo Days; Feb. 4 through 7, NEWSRA-EWSRA on Snow Demo Days; March 11 through 17, US Open Snowboarding Championships; Mar. 21 through 24, Future Stars, Junior Olympics Camp and Races; Mar. 30 and 31, Stratton's 40th Anniversary Grand Celebration and Homecoming Weekend.

SUGARBUSH RESORT, Off I-89, Warren, (802) 583-2381 or (802) 583-SNOW for snow conditions, and (800) 53-SUGAR for lodging reservations. Skiing on 6 mountain peaks, all within Sugarbush North and South.
http://www.sugarbush.com
Vertical drop: 2650 ft.
Trails: 115 total; 25 novice, 52 intermediate, 38 expert.
Snowboarding area: snowboard parks and 500-foot half-pipe.
Snowmaking capacity: 67 percent.
Lifts: 7 quad chairs (4 high-speed, 3 fixed-grip), 3 triple chairs, 4 double chairs, 4 surface lifts.
Hours: weekdays from 9 a.m. to 4 p.m., weekends from 8:30 a.m. to 4 p.m.
Rates: lifts, $53, $30 for juniors and seniors; holiday prices are slighly more. Season passes available. Rentals, $30, $24 for children. Instruction, $28 for a 2-hour Perfect Turn clinic, $60 for a private 1-hour lesson.
Lodging: on mountain.

SUICIDE SIX, 14 The Green, Woodstock, (802) 457-6661 or (800) 448-7900 for lodging. Includes a cross-country ski area and sports center with pool, indoor tennis, squash courts, and Swedish massage. Suicide Six and the Woodstock Ski Touring Center are both part of the Woodstock Inn and Resort.
http://www.woodstockinn.com
Vertical drop: 650 ft.
Trails: 23 total.
Snowboard area: half-pipe.
Lifts: 2 chairs, 1 surface.
Hours: daily from 9 a.m. to 4 p.m.
Rates: weekday lifts, $26, $20 for children (half-day, $18 and $15); weekends, $42, $26 for children (half-day, $30 and $22). Rentals, adult package all day, $26 (half-day, $18); children all day, $21 (half-day, $18). Adult snowboard package all day, $32; children, $26 (half-day, $22, $18).
Lodging: at Woodstock Inn and Resort, ski and rentals included with rooms Sun. through Thurs. (non-holiday). Plenty of lodging nearby.
Events: First Snow, Mountain opens; Jan. 14, Bunny Bertram Memorial Race; Feb. 4, Second Annual Woodstock Winter Festival and Fisk Trophy Race.

CROSS COUNTRY

MASSACHUSETTS

BRODIE MOUNTAIN, Rte. 7, New Ashford, (413) 443-4752. Also see downhill listing.
http://www.skibrodie.com
Trails: 25 km of maintained trails (16 ft. wide).
Hours: weekends from 9 a.m. to 5 p.m.
Rates: trail fee, $25, $20 for juniors and seniors (half-day, $20 and $15). Rentals (including trail fee), $24, $19 for children (half-day, $20 and $15). Instruction, $20 for group lessons, $50 for private ($15 for each additional person). Individual and family season passes available.
Lodging: on mountain and nearby; winter campgrounds available.

BUTTERNUT BASIN, Rte. 23, Great Barrington, (413) 528-3000, or (800) 438-SNOW for snow conditions. There is no snowmaking on cross-country trails. Also see downhill listing.

Continued on page 22

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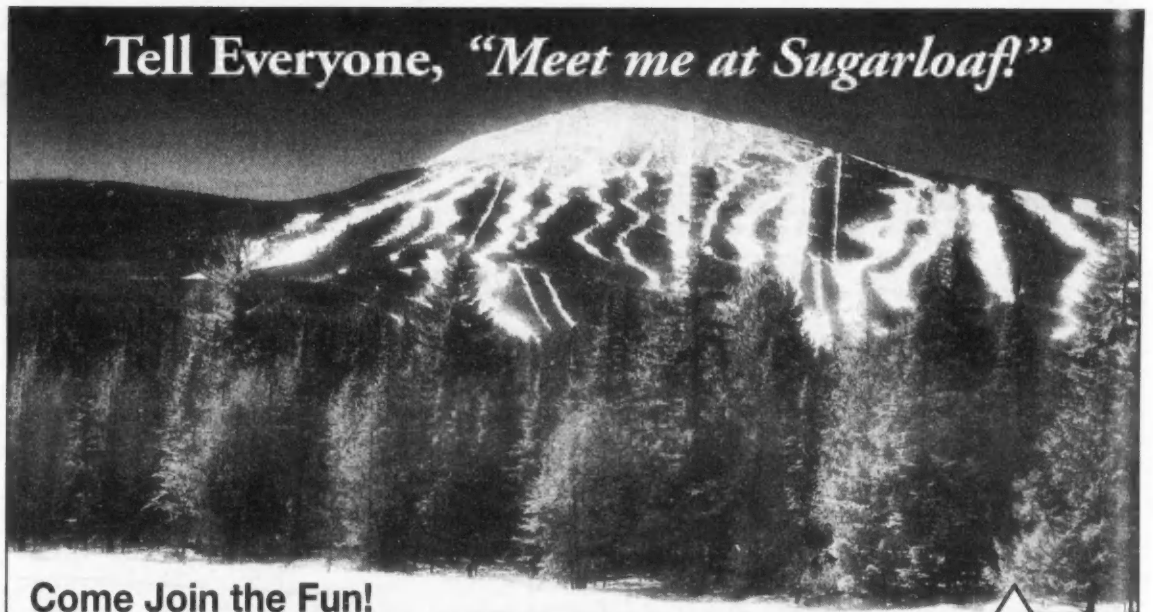

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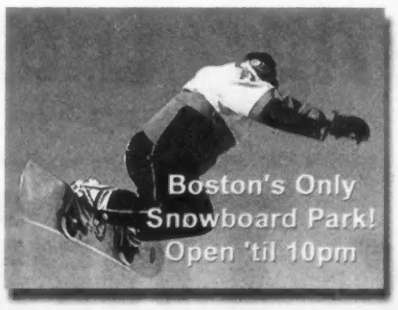

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Continued from page 16

http://www.buttermuttsain.com
Trails: 7 km, all marked and groomed.
Hours: Thurs. and Fri. from 9 a.m. to 4 p.m., weekends from 8:15 a.m. to 4 p.m.
Rates: trail fee, $8. Rentals, $15, $9 for children. Instruction (by appointment only), $15 for group lessons, $32 for private.

LINCOLN GUIDE SERVICE, Lincoln Rd., Lincoln, (781) 259-1111. In addition to maintaining its trails, the service conducts tours of Lincoln's conservation lands and of Walden Pond.
Trails: 80 km, all marked; best for beginner and intermediate skiers.
Hours: daily from dawn to dusk. Rental shop is open Mon. through Fri. from 10 a.m. to 6 p.m., Sat. from 9 a.m. to 5 p.m. and Sun. from 1 to 5 p.m.
Rates: rentals, $10 for the first hour, $5 for each additional hour (children, $8, then $4), $30 a day (children, $24). Instruction, $12 for group lessons, $18 for group lesson and 2-hour rental, and $23 for private lessons. Group rates available for parties of 4 or more.

NORTHFIELD MOUNTAIN CROSS-COUNTRY SKI AREA, Rte. 63, Northfield, (413) 659-3714, or (413) 659-3713 for ski conditions.
http://www.nu.com/northfield/
Trails: more than 25 miles of groomed and tracked carriage trails.
Hours: daily from 9 a.m. to 4:30 p.m.
Rates: daily trail fees, $10, $7 for seniors, and $3 for juniors (free for skiers under 7 and over 69); after 1:30 p.m., $7, $5, and $2. Rentals, $10, $7 for juniors; after 1:30 p.m., $8 and $5. Instruction, $10 for an hour clinic, $15 for 90-minute group lessons, and $25 for private lessons. Snowshoe rental, $6. Combo packages and season passes available. The Proletariat Pass for working stiffs is $30 for 10 visits between 3 and 4:30 p.m.

CONNECTICUT

WINDING TRAILS CROSS-COUNTRY SKI CENTER, 50 Winding Trails Dr., Farmington, (800) 678-9582.
http://www.windingtrails.com
Trails: 20 km, all groomed.
Hours: daily from 9 a.m. to 4:30 p.m.
Rates: weekday trail fee, $7, $5 for children and seniors; weekends, $10, $7 for children and seniors. Rentals, $12, $8 for children. Instruction available.
Lodging: nearby inns and hotels.

MAINE

ACADIA NATIONAL PARK, Rte. 3, Bar Harbor, (207) 288-3338. The park is on Mount Desert Island, right off the coast. Skiers can hear and sometimes see the ocean. Free camping in the park, and plenty of lodging nearby.
http://www.nps.gov/acad/exploring.htm
Trails: 57 miles of carriage paths, 35 of them groomed on a varying schedule.
Hours: visitors' center, daily from 8 a.m. to 4:30 p.m.
Rates: no trail fee. Rentals through Cadillac Mountain Sports: classic skis, $12, (half-day, $8); call (207) 288-4532. CMS also rents ice skates and snowshoes.

BLACK MOUNTAIN, Rte. 2, Rumford, (207) 364-8977. Also see downhill listing.
Trails: more than 14 km of trails, groomed daily for classical and skating, beginner to advanced available.
Hours: Thurs. through Sun. from 9:30 a.m. to 4:30 p.m.
Rates: daily trail fees, $8, $6 for children (half-day, $5 and $4). Rentals, $10, $7 for half-day.
Lodging: available in Rumford, 10 minutes away.

SADDLEBACK SKI AND SUMMER LAKE PRESERVE, Rte. 4, Rangeley, (207) 864-5671. The 12,000-acre preserve includes Saddleback Mountain and Saddleback Lake. Also see downhill listing.
http://www.saddlebackskiarea.com
Trails: 20 km of groomed trails.
Hours: ski anytime, lodge and rental shop open daily from 8 a.m. to 4 p.m.
Rates: no trail fee. Rentals, $10 for adults, $8 for juniors (half-day $5 for everyone).
Lodging: on the mountain, Rock Pond Mountain homes, and White Birch condominiums; other lodging in nearby Rangeley Village.

SUGARLOAF OUTDOOR CENTER, Rte. 27, Carrabassett Valley, (207) 237-2000. In addition to skiing, there is an Olympic-size skating rink, a barbecue, and a sun deck. Also see downhill listing.
http://www.sugarloaf.com
Trails: 101 km, all groomed and double-tracked. Skill level ranges from a 13-km beginner trail to an expert trail with a 750-foot vertical drop.
Hours: Tues. through Sat. from 9 a.m. to 9 p.m., and Sun. and Mon. from 9 a.m. to 5 p.m.
Rates: trail fees, $16, $10 for juniors and seniors (half-day, $10, $7); rentals, $18, $14 for juniors. Instruction, $20 for group lessons, $15 if you're a junior; $35 for private. Skating fees, $5, $4 for juniors; rentals, $3. Moonlight ski-rental package includes trail fee, equipment rental, and headlamp, $15. Snowshoe rental with trail fee, $16. Packages and season passes available.

SUNDAY RIVER INN, 23 Skiway Rd., Newry (6 miles north of Bethel), (207) 824-2410. Also see downhill listing.
http://www.SundayRiverInn.com
Trails: 40 km, all groomed.
Hours: weekdays from 9 a.m. to 5 p.m., weekends from 8 a.m. to 5 p.m.
Rates: trail fees, $15, $10 for juniors age 12 through 16 and seniors, $8 for children (half-day, $12, $8, and $6); free for guests. Rentals, $16, $10 for children. Instruction, $18 for group lessons, $30 for private.
Lodging: available at the inn. Inn rooms with shared bath, $75 per person per night, rooms with private baths are $90, all include two meals and free trail passes. Sleeping-bag dorm, $45 a day with two meals, and half-price for children with adults.

NEW HAMPSHIRE

APPALACHIAN MOUNTAIN CLUB, Rte. 16, Pinkham Notch, (603) 466-2725 or 466-2721, (603) 466-2727 for reservations. The Pinkham Notch Visitors' Center is 10 miles from Jackson, connected by the Avalanche Brook Trail. It is a 2.5-mile hike to Tuckerman Ravine, an undeveloped ski area in the White Mountain National Forest. (Note to downhillers: the ravine can be skied only in the spring due to the high risk of avalanches during the winter and is for expert skiers only. It is the most extreme skiing in the East and can be accessed only by a 2.5-mile hike that gains nearly 3000 feet. Bring your own skis.)
http://www.outdoors.org
Trails: more than a dozen marked, ungroomed trails wind through Pinkham Notch. Best for intermediate and expert skiers.
Hours: visitors' center open daily from 6:30 a.m. to 10 p.m.
Rates: no trail fees. Snowshoes available for rental.
Lodging: at the lodge, $47 per night with two meals ($42 for AMC members), $30 per night without meals ($27), private rooms, $65-$80 ($58-72). All-you-can-eat meals offered daily: breakfast and buffet, $8, $4 for children; dinner, $14 ($12.50). Trail lunches available for $8. Lodging available at self-service huts at Carter Notch (accessible by hiking uphill 3.8 miles), Zealand Falls (accessible by snowshoeing or skiing 7 miles), and a hostel at Crawford Notch (on Rte. 302); bring food and a sleeping bag; rates $18 ($16 for members).
Events: outdoor skills workshops and activities are held throughout season.

BALSAMS/WILDERNESS, Rte. 26, Dixville Notch, (603) 255-3400. Trails are open through Mar. 31. Also see downhill listing.
http://www.thebalsams.com
Trails: 85 km of trails, 75 double-tracked for skating and classic skiing; 35 percent novice, 48 percent intermediate, 17 percent expert. Telemark and backcountry skiing daily. 27 km of dedicated, marked trails for snowshoeing.
Hours: daily from 9 a.m. to 4 p.m.
Rates: trail fees, $15, juniors 16 and under, $10, seniors 70 and above, free. Two-for-one specials available midweek (except during Christmas break and Mass. school vacations beginning Feb. 14). Rentals, $20. Instruction, $30 for group lessons and $50 for private. Snowshoe rental is free for hotel guests, $5 for day visitors.
Lodging: at Grand Resort Hotel and nearby. All trail fees free for hotel guests.
Events: Compass Skill Challenge Course for snowshoers daily; guided snowshoe tours; guided cross-country lunch tours.

BEAR NOTCH SKI TOURING CENTER, Rte. 302, Bartlett, (603) 374-2277, (800) 367-3364 for lodging information.
http://www.bearnotchski.com
Trails: more than 70 km of trails, with everything skate groomed and tracked; unlimited backcountry.
Hours: daily from 8 a.m. to 5 p.m.
Rates: trail fees, weekdays, $7, $4 for juniors and seniors; weekends, $10 and $6. Children under 7 and seniors over 70 ski free. Rentals, $10 and up; snowshoes, $10. Daily learn-to-ski packages, weekdays, $27; weekends, $30. Instruction, $12 for group lessons, $15 for semi-private, $30 for private.
Events: guided nature tours available day and night; call for more information.

BRETTON WOODS, Rte. 302, Bretton Woods, (603) 278-5000 or (800) 258-0330 for lodging. Also see downhill listing.
http://www.brettonwoods.com
Trails: 100 km ranging from novice to expert, 95 percent groomed.
Hours: daily from 8 a.m. to 4 p.m.
Rates: $15, $9 for children and seniors. Rentals available. Instruction, $15 for group lessons, $35 for private.
Lodging: rooms at the Mt. Washington Hotel, Bretton Arms, the Bretton Woods Motor Inn, and other area lodges.

CRANMORE MOUNTAIN LODGE, Kearsarge Rd., North Conway, (800) 356-3596. Member of the Mount Washington Valley Ski Touring Association.
http://www.cml1.com
Trails: 65 km, tracked and groomed for skiing.
Rates: weekday trail fees, $6, and $4 for children ages six through 12 and seniors over 60. Children under six and seniors over 70 ski free. Weekends and holidays, $8 and $6. Group rates and individual packages available. Rentals, cross-country, $10 and $8; shaped-ski, ice-skate, downhill-ski, and snowboard rentals available. Instruction, $10 for group lessons, $15 for semi-private lesson, and $30 for private. Season passes available.
Lodging: on-mountain property starts at $17 and includes a full country breakfast. Call (603) 356-2044.

EASTMAN CROSS COUNTRY CENTER, Exit 13 off I-89, Grantham, (603) 863-4500, (800) 258-3530 for lodging information. Snowshoeing, sledding, and ice skating also available.
http://www.eastmannh.com
Trails: 36 km of trails, with 25 km tracked, 20 km skate-groomed, and 10 km backcountry.
Hours: daily from 9 a.m. to 4 p.m.
Rates: trail fees, $9, $6 for students. Rentals (Rossignol equipment), $15, $12 for students; snowshoes, $4 for two hours, $10 for half-day, $15 for one day, and $25 for the weekend. Ice-skate rentals available.
Lodging: nearby.

FRANCONIA VILLAGE CROSS COUNTRY CENTER, Rte. 116, Franconia, (603) 823-5542 or (800) 473-5299. Horse-drawn sleigh rides, ice skating, and tubing hill also available.
http://www.franconiainn.com
Trails: 65 km of tracked and groomed trails; 35 km for backcountry, 5 km for skating. Terrain ranges in difficulty.
Hours: daily from 8 a.m. to 4 p.m.
Rates: trail fee, $8. Season pass, $40. Rentals, $12. Lessons, $15 (need a reservation), $20 for private lesson.
Lodging: inn on site (guests receive free trail pass).

GREAT GLEN TRAILS AT MT. WASHINGTON, Rte. 16, Jackson/Pinkham Notch, (603) 466-9445.
http://www.mt-washington.com
Trails: 40 km of trails; 18 km groomed for skating, 20 km for backcountry. Snowmaking coverage is 2 km.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: weekday trail fees, $9, $7 for children and seniors; weekends, $14 and $10. Rentals and PSIA instruction available.
Lodging: nearby.

GUNSTOCK, Rte. 11-A, Area Rd., Gilford, (603) 293-4341 or (800) GUNSTOCK. Also see downhill listing.
http://www.gunstock.com
Trails: 52 km; 25 km tracked, 37 km skate-groomed.
Rates: weekday trail fees, $11, $9 teens and seniors, $7 for children; weekends and holidays, $13, $11, and $8. Value Mondays (except holidays), $8, $7, and $5. Instruction, $15 for group lessons and $26 for private, $16 for each additional person. Rentals for skis and snowshoes are $15, $14, and $12.
Lodging: nearby.

JACKSON SKI TOURING FOUNDATION, Rte. 16 (beyond Spaulding Turnpike), Jackson, (603) 383-9355 or (800) XC-SNOWS. The nonprofit foundation is chartered to maintain the ski trails around Jackson. You must be a day or season member to use its trails. The base lodge offers a place for skiers to meet, obtain trail information, and get rentals and instruction.
http://www.jacksonxc.com
Trails: 158 km (67 trails) maintained by the Jackson Ski Touring Foundation, with 97 km groomed. Trails range from novice to expert and utilize the land of 73 private landowners, the town of Jackson, and the White Mountain National Forest. The system also connects with Pinkham Notch (expert only); see listing for Appalachian Mountain Club. There are also 2.5 km of designated snowshoe trails in the village.
Hours: office is open from 8 a.m. to 4:30 p.m.
Rates: daily trail fees, $14, $12 on Sat. and holidays, and $7 midweek in December and January. Half-price for children ages 10 to 15, and free for children under 10. Instruction and gift certificates available.
Lodging: inns and lodges are located along the trail system and nearby.

KING PINE, Rte. 153, East Madison, (603) 367-8896. Also see downhill listing.
http://www.kingpine.com
Trails: 20 km of trails, groomed and tracked.
Hours: daily from 9 a.m. to 4 p.m.
Rates: trail fee, $6 midweek, $8 weekends at the ticket window or the Mill.
Lodging: ski area is part of Purity Spring Resort, which has 80 rooms in a variety of styles. Call (800) 373-3754.

LOON MOUNTAIN, Kancamagus Hwy., Lincoln, (603) 745-8111, ext. 5568. Also see downhill listing.
http://www.loonmtn.com
Trails: 10 trails stretching over 35 km; all are groomed and tracked for skating and classic skiing.
Hours: weekdays from 8:30 a.m. to 4 p.m., weekends from 8 a.m. to 4 p.m.
Rates: trail fees, $12, $8 for half-day pass. Children under 11 and seniors over 60, $5; free for children under six and seniors over 70. Season pass, $125. Two-hour guided tour, $35. Instruction, $26 for two-hour group lesson, $49 for hour-long private lesson. Multi-day rates and packages available. Rentals, $22 full-day and $15 half-day; skiers under 10 and over 80, $8; telemark, $31.
Lodging: available at the Mountain Club at Loon and other places in Lincoln and Woodstock.

MOOSE MOUNTAIN LODGE, Box 272, Etna, (603) 643-3529. Hanover is seven miles away from the resort. Its trails connect to the Appalachian Trail.
http://www.moose-mountainlodge.com
Trails: 50 km of wilderness trails.
Hours: open through March 9; guests can ski as early or as late as they want.
Rates: trails and informal instruction are free, but are available only to lodge guests; trails criss-cross various private lands.
Lodging: available at lodge only, $75 to $100 per person.

MT. WASHINGTON VALLEY SKI TOURING, Rte. 16, Intervale, (603) 356-9920, (800) 282-5220 for lodging information.
Trail system: 65 km total, groomed as weather permits.
Hours: daily from 8:30 a.m. to 4:30 p.m.
Rates: trail fees, weekend and holidays, $9, $6 for children age six through 12 and seniors ages 60 through 70; children under six and seniors over 70 ski free, weekdays, $7 and $4. Group rates available. Rentals, $12, $8 for children under 12 and for seniors, additional days are half-price. Instruction, $12 for group lessons, $20 for semi-private, and $25 for private. Season passes available.
Lodging: nearby, call (800) 282-5220.

NORDIC SKIER, Rte. 28/109, Wolfeboro, (603) 569-3151, (800) 60-LAKES for lodging information.
http://www.wolfeboroxc.org
Trails: 20 km of tracked trails; 20 km of backcountry.
Hours: daily from 9 a.m. to 5:30 p.m.
Rates: trail fees, $8 for adults, $5 for teens, free for children under 12 and for seniors over 75. Rentals of skis and snowshoes, $12, $8 for teens; telemark, $15; ice skates for indoor and outdoor rinks, $6 and $4. Instruction, $15, $8 for group lessons, $24 for private.
Lodging: nearby.
Events: call for more information about moonlight ski tours, Winter Triathlon, and cross-country races.

NORSK CROSS COUNTRY SKI AREA, Rte. 11, New London, (603) 526-4685 or (800) 42-NORSK.
http://www.skinorsk.com
Trails: 70 km of trails, most of it groomed; 25 km groomed for skating, 12 km groomed for backcountry. Added two new skate trails this year.
Hours: daily from 9 a.m. to 5 p.m.
Rates: weekday trail fees, $10, $8 for students; weekends, $14 and $10. Children under six always ski free. Ski and snowshoe rentals and instruction available. Wednesday, two-for-one trail fee and rental for women.
Events: Guided snowshoe nature tours Saturdays at 10:30 a.m.

THE NORDIC CENTER AT WATERVILLE VALLEY, Rte. 49, Waterville Valley, (603) 236-4666 for Ski Touring Center, (603) 236-4144 for snow conditions, or (800) GO-VALLEY for lodging reservations. In addition to skiing, the Base Camp Adventure Area offers snowshoeing, winter hiking, skating, and sleigh rides. Also see downhill listing.
http://www.waterville.com
Trails: more than 105 km through the valley and White Mountain National Forest; 70 km groomed and tracked. Trails range from novice to expert.
Hours: daily from 8 a.m. until dusk.
Rates: trail fees, weekend $15, $11 for children/seniors, midweek $12, $10. Rentals, $18, $15 for children. Snowshoe rentals, $11 (half-day, $8). Group instruction $22. Group and senior rates available.
Lodging: more than 2500 beds available in nearby inns and hotels.

WINDBLOWN CROSS-COUNTRY SKIING, 1180 Turnpike Rd., New Ipswich, (603) 878-2909. The resort is just over the Massachusetts border. http://www.windblownxc.com/
Trails: 35 km groomed trails, including 5 km backcountry trails; plus a 50-foot-wide open slope on Barrett Mountain for telemark skiers.
Hours: daily from 9 a.m. to 5 p.m.
Rates: trail fees, weekends $13, $10 for seniors and juniors; weekdays $10, $7. Rentals, $15, $12 for children. Instruction, $14 (introductory) and $30 for private lesson in skating or telemark.
Lodging: center offers a warming hut ($12 per person, with a $40 minimum; make reservations and bring your own sleeping bag, food, and long johns), three shelters for picnics, a restaurant, and a waxing shed; bed-and-breakfasts nearby.

WOODBOUND INN, 62 Woodbound Rd., Rindge, (603) 532-8341 or (800) 688-7770. The 200-acre resort on Lake Contoocook offers skating, tobogganing, and skiing.
http://www.woodbound.com/
Trails: 16 km, all groomed.
Hours: daily from dawn to dusk.
Rates: trail fees, $6, $4 for juniors. Rentals, $12. Instruction, $25 for private lesson, $8 per person for group lesson (by appointment).
Lodging: available at the inn.

VERMONT

BLUEBERRY HILL SKI TOURING CENTER, Rte. 73, Goshen, (802) 247-6735. The hill is at the foot of Romance Mountain, in the Green Mountain National Forest.
http://www.blueberryhillinn.com
Trails: 75 km groomed for skiing; 45 miles for hiking and walking.
Hours: daily from 9 a.m. to 5 p.m.
Rates: trail fee, $14, $8 for children (half-day, $9 and $5). Rentals, $15, $9 for children (half-day, $9 and $5). Snowshoe rentals, $12 and $8. Instruction, $15 for group lessons, $22 for semi-private, and $30 for private. Season passes available.
Lodging: Almost two-century-old inn has 12 rooms; wood-fired sauna available. Weekends, $130 per person including five-course dinner and four-course breakfast; weekdays, $100 per person.
Events: American Ski Marathon in February.

BOLTON NORDIC CENTER, Rte. 2 (Exit 10 off I-89), Bolton, (877) 926-5866 or (802) 434-3444. This full-service resort offers child care, dining, a sports center, and evening activities. Also see downhill listing.
http://www.boltonvalleyvt.com
Trails: 100 km; 35 km groomed, 65 km natural.
Hours: daily from 9 a.m. to 4 p.m.
Rates: trail fees, $12, $8 for children; half-day $10 and $6; three-day ticket $25 and $18, five-day ticket $42 and $28. Rentals, $20, $30 for telemark, and $15 for snowshoes (half-day, $15, $20, and $10). Instruction, $14.
Lodging: available at Bolton Resort.

BURKE MOUNTAIN, Rte. 114 (Exit 23 off I-91), East Burke, (802) 626-3305 or (800) 922-BURKE. Also see downhill listing.
http://www.burkemountain.com
Trails: 80 km of trails.
Hours: daily from 8 a.m. to 4 p.m.
Rates: trail fee $12, $8 for juniors. Rentals, $12.
Lodging: room for 800 on or near mountain; also nearby.

CATAMOUNT FAMILY CENTER, Rte. 2, Williston, (802) 879-6001. Horse-drawn wagon rides available during tree-cutting season. http://www.catamountoutdoor.com
Trails: 35 km of trails.
Hours: Tues., Wed., and Thurs. from 10 a.m. to 8 p.m.; Mon., Fri., and weekends from 10 a.m. to 5 p.m.
Rates: trail fees $12 (half-day $10), $7 for teenagers, $5 for children; Tues., Wed., and Thurs. night skiing, $6. Same fees apply to snowshoeing. Ice skating, $5, $3 for children. Rental full-day $15, any four hours, $12.

CHURCHILL HOUSE INN, Rte. 73 East, Brandon, (802) 247-3078. Leicester Hollow Trail connects this century-old farmhouse with Blueberry Hill and the Mountain Top Inn.
http://www.pbpub.com/inntoinn
Trails: the 16-km Leicester Hollow Trail is nearby, and connects to 40 km of trails at Blueberry Hill.
Hours: daily from dawn to dusk.
Rates: no trail fee, no rentals available.
Lodging: eight rooms at the inn, $85 per person, MAP with packages available. Four-day trip (including all meals, lodging, tax, gratuity, shuttle, and area use fees) is $550 per person. Other lodging nearby.

CRAFTSBURY OUTDOOR CENTER, Off Rte. 14, Craftsbury Common, (800) 729-7751 or (802) 586-2514.
http://www.craftsbury.com
Trails: over 100 km total, 85 km groomed.; all connect to the Catamount Trail. Difficulty ranges from beginner to expert.
Hours: daily from 9 a.m. to 5 p.m.
Rates: trail fees, weekdays and weekends, $10, $7 for seniors, $5 for juniors, free for children under six; rentals, $10 (high-performance skis, $15).
Lodging: rooms start at $118 weekdays, $126 weekends for double occupancy, and include skiing and three meals a day for two people. The Ski Center can accommodate 90 skiers for room and board.
Events: Dec. 9, Craftsbury Opener; Jan. 25 through 27, Sled Dog Family Fun Weekend; Feb. 1, High School Race and Rossignol Clinic; Feb. 2, Marathon Race and Tour; Feb. 15 through 24, Family Fun Vacation Week; Mar. 8 through 10, Vermont Lung Ski Trek; Mar. 15 through 17, Spring Fling Family Fun Weekend; Mar. 18, Craftsbury Appreciation Day and Ski Fest.

EDSON HILL MANOR, 1500 Edson Hill Rd., Stowe, (802) 253-7371 or (800) 621-0284. The manor is a 225-acre estate with riding stables. http://www.stowevt.com
Trails: 40 km of trails that connect to those of Topnotch and Mount Mansfield; 25 km groomed.
Hours: daily from 9 a.m. to 4 p.m.
Rates: trail fee, $8. Rentals, $15. Instruction, $30. Three- and five-day room and ski packages available.
Lodging: inn available on the mountain.

GREEN TRAILS, Green Trails Inn, by the Floating Bridge, Brookfield, (802) 276-3412 or (800) 243-3412. Ice skating, snowshoeing, and horse-drawn sleigh rides available.
http://www.quest-net.com/gti
Trails: 20 km groomed, 15 km backcountry, elevation of 1500 ft.
Hours: weekends from 9 a.m. to 4 p.m., midweek only available for guests at inn.
Rates: trail fee for skiing and snowshoeing, $8; ski rental, $10; snowshoe rental, $15. Guests of the inn are not charged for ski rentals. Instruction available with advance notice. Winter ski and snowshoe packages available.
Lodging: 13-room inn, includes full breakfast and optional dinner.

HAZEN'S NOTCH CROSS-COUNTRY SKI AREA, Rte. 58, Montgomery Center, (802) 326-4708. Trails connect to the Catamount Trail. The resort is eight miles from the Canadian border. http://www.pbpub.com/hazensnotch.htm
Trails: 45 km total, 30 km tracked.
Hours: daily from 9 a.m. to 4:30 p.m.
Rates: trail fee, $8 for adults, $4 for children; two days, $12 and $6. Rentals, $12; snowshoes, $8. Instruction, $30 for private one-hour lesson, $20 per person for semi-private lesson, and $12 per person for group lessons.
Lodging: B&B has room for six; additional lodging nearby.

THE HERMITAGE, Coldbrook Rd., Wilmington, (802) 464-3511. The inn is a converted 18th-century estate and is located between the downhill ski areas of Haystack and Mount Snow.
http://www.hermitageinn.com
Trails: 55 km, all groomed.
Hours: daily from 8:30 a.m to 4:30 p.m.
Rates: trail fees and rentals are each $14 for one day; intro package is $35 for lessons, rental, and trail fee. Snowshoe rentals, $14. Instruction, $14 for group lessons, private lessons by appointment.
Lodging: inn has 15 rooms, $250 per couple MAP; 14 bed-and-breakfast rooms (a mile down the road at the Brook Bound Lodge).

HILDENE, Rte. 7A, Manchester, (802) 362-1788; call ahead for conditions. Was the home of Robert Todd Lincoln (son of Abraham Lincoln) and family for 75 years.
http://www.hildene.org
Trails: More than 22 km.
Hours: daily from 9 a.m. to 4 p.m. Opens mid-December and closes in mid-March, weather permitting.
Rates: weekends, $10, $6 for juniors; midweek $8, $6. Rentals, $14 weekend, $11 weekday; snowshoes, $10 weekend, $8 weekday. Lessons by appointment.

MOUNTAIN MEADOWS SKI RESORT, Thundering Brook Rd. (off Rte. 4), Killington, (802) 775-7077 or (800) 221-0598; (802) 775-1010 for lodging.
http://www.webk.com/mtmeadowsxc
Trails: 57 km groomed and mapped, 3 km of snowmaking trails.
Hours: weekdays from 9 a.m. to 5 p.m, weekends from 8 a.m. to 5 p.m.
Rates: trail fees, $13, $6 for children (half-day, $10 and $4). Rentals, $16 and $8 (half-day, $13 and $6). High-performance equipment, $20 (half-day, $16). Instruction, $22 for group lessons and $40 for private.
Lodging: available nearby.
Events: early-season masters and women's ski camps. Call for information.

MOUNTAIN TOP INN, Mountain Top Rd., Chittenden, (802) 483-2311 or (800) 445-2100. In addition to skiing, the inn offers sleigh rides, sledding, ice skating, and horseback riding.
http://www.mountaintopinn.com
Trails: 110 km over 1000 acres, 70 km groomed and tracked; from novice to expert.
Hours: daily from 8:30 a.m. to 5 p.m.
Rates: trail fees, $14, $10 for juniors, free for children under 11 and for guests of the inn. Rentals, $15, $12 for juniors and children. Instruction, $18 for group lessons and $36 for private.
Lodging: 35 rooms in the inn, and 15 cottage and chalet units within walking distance. Food is available.

OLE'S, Located near Warren Sugarbush Airport in Warren, (802) 496-3430. Connected to Round Barn Cross Country Center. Full retail shop, snowshoe races, tours, night skiing, carnivals, moonlight tours, and sleds available for rent during winter season.
http://www.vermontskiresorts.com/activityad.cfm/vt22/vt22n588.htm
Trails: almost 80 km, 50 percent beginner, 40 percent intermediate, 10 percent expert.
Hours: daily from 9 a.m. to 5 p.m.
Rates: trail fees, $12 adults, $9 juniors for full day, $8 and $6 for half-day. Rentals, $15 and $12; performance equipment ,$20 and $17; snowshoes, $15. Group lessons, $15 for two hours. Beginner package including trail fee, rental, and lesson, $30.
Lodging: many inns and B&Bs nearby. Only four miles from Sugarbush Mountain.

PROSPECT SKI MOUNTAIN, Rte. 9, Woodford, (802) 442-2575.
http://prospectmountain.com
Trails: 30 km.
Hours: daily from 9 a.m. to sunset.
Rates: trail fees, $14 for adults, $12 for children. Rentals, $16 and $12; snowshoes, $10.

SMUGGLERS' NOTCH, Rte. 108, Smugglers' Notch, (802) 644-8851, (800) 451-8752, or (802) 644-1111 for snow conditions. Telemarking and snowshoe tours and rentals available.
Also see downhill listing.
http://www.smuggs.com/
Trails: 23 km total, all groomed and tracked.
Hours: daily from from 8 a.m. to 4 p.m.
Rates: (free with downhill lift ticket), trail fees, $12. Rentals, nordic, $16 (half-day $10); telemark, $26 ($16); snowshoes, $16 ($10). Instruction, group $32, private $45. Tours, snowshoe, $15; nordic night, $20, backcountry, $20.
Lodging: available slopeside and in resort village. Plenty of lodging/ski packages available.

STOWE MOUNTAIN RESORT CROSS-COUNTRY TOURING CENTER, Rte. 108, Stowe, (802) 253-7311; (800) 24-STOWE for lodging. Mount Mansfield's trails connect with those of Edson Hill, Topnotch, and the Trapp Family Lodge, making it part of the East's largest groomed cross-country network. Alpine tickets honored at the cross-country ski area (see downhill listing). Also see downhill listing.
http://www.stowe.com/smr
Trails: 45 trails; 50 km of beginner and intermediate trails, about 35 km of groomed trails, 40 km of backcountry trails. Interconnected with three other touring centers — 150 km of total groomed terrain.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: trail fees, $12, $7 for children. Rentals and instruction available.
Lodging: available at resort and nearby inns.

STRATTON CROSS-COUNTRY CENTER, Rte. 30, Bondville, (802) 297-2200. Also see downhill listing.
http://www.stratton.com
Trails: 70 km total, 30 km groomed, 20 km woodlands in the Sunbowl wilderness area; difficulty ranges from beginner to expert.
Hours: daily from 8 a.m. to 4 p.m.; moonlight skiing available on weekends.
Rates: trail fees, $13, $11 for children.
Lodging: on the mountain and nearby.

THREE STALLION INN TOURING CENTER, Green Mountain Stock Farm, Stock Farm Rd., Randolph, (802) 728-5575 or (800) 424-5575. The inn abuts the Montague Golf Club on Vermont's White River and offers guests tennis and a fitness center.
http://www.3stallioninn.com
Trails: 50 km, from novice to expert, all groomed.
Hours: daily from 10 a.m. to dusk.
Rates: trail fees, $10 (after 1 p.m., $5) and $4 for children. Rentals (including trail fee), $20, $10 for children. Season membership available.
Lodging: rooms with private bath, $83 to $110. Other lodging nearby.

TOPNOTCH, Mountain Rd., Stowe, (802) 253-8585 or (800) 451-8686. Topnotch is a resort/spa with a trail system that links with Mt. Mansfield's and Trapp Family Lodge's trails. Non-skiers can chill out at the spa, take a sleigh ride, or play indoor tennis. Also featured: Shiatsu massage, aromatherapy hair treatment, and salt-glo loofah.
http://www.topnotch-resort.com/
Trails: 30 km, all groomed.
Hours: daily from 8 a.m. to 4 p.m.
Rates: trail fees, $12, $8 for children, and free for guests. Rentals, $17, $12 for children. Instruction, $25 for group lessons, $40 for private. Guided cross-country tours, $40.
Lodging: 92 rooms in the hotel, and townhouses on the property.

TRAPP FAMILY LODGE, 42 Trapp Hill Rd., Stowe, (802) 253-8511 or (800) 826-7000. The Austrian-style lodge, once owned by the family that inspired *The Sound of Music*, has a fitness center with an indoor pool, sauna, and workout room.
http://www.trappfamily.com
Trails: 60 km; 55 km groomed.
Hours: daily from 9 a.m. to 5 p.m.
Rates: trail fees, $14, $2 for children, and free for guests. Rentals, $13, $10 for children. Instruction, $14 for adult group lessons, $10 for child group lessons, and $40 for one-hour private lessons.
Lodging: rooms available at lodge and nearby. Call for rates.

THE WHITE HOUSE, Rte. 9, Wilmington, (802) 464-2135 or (800) 541-2135. The inn is a Victorian mansion and a top snowshoe resort center. http://www.whitehouseinn.com
Trails: 23 km, all groomed.
Hours: daily from 8:30 a.m. to 4 p.m.
Rates: trail fees, $12, $8 for children under 13 (half-day, $10 and $8). Rentals, $12, $8 for children (half-day, $10 and $8). Instruction, when available, $12 for group lessons, $24 for private. Packages, group rates, and season passes available. Showshoes available.
Lodging: 16 bed-and-breakfast rooms in the White House, and seven rooms in a bed-and-breakfast farmhouse, all with private baths; $54 to $97.50 per person for a double. Other lodging nearby.

WOODSTOCK SKI TOURING CENTER, 14 The Green, Woodstock, (802) 457-6674, (800) 448-7900 for lodging reservations. Part of the Suicide Six downhill area, which includes a sports center with pool, indoor tennis courts, squash courts, and Swedish massage. Suicide Six and the Woodstock Ski Touring Center are both part of the Woodstock Inn and Resort.
http://www.woodstockinn.com
Trails: 60 km total, groomed for both traditional and skate.
Hours: full-service shop, open daily from 9 a.m. to 5 p.m.
Rates: trail fees, $12.50, $8.25 for juniors under 15 (half-day, $8.25 and $5.50). Rentals, $15 and $10 ($10 and $7); snowshoes, $12 and $7. Instruction, $16 for group lessons, $30 for private (by appointment), $46 for paired lesson ($16 for each additional person). Beginner package including rental, trail fee, and one lesson, $36 and $30.
Lodging: at Woodstock Inn and Resort, ski and rentals included with rooms Sun. through Thurs. (non-holiday). Plenty of lodging nearby.
Events: See Suicide Six listing.

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Phœnix

The Phoenix guide to the season

CELEBRATIONS & GIFTS

Fab 50: Gifts for your nearest and dearest page 3

New England chefs reflect on the 12 days of Christmas page 18

What's in store at local museums page 32

Santas' stomping ground page 42

ILLUSTRATION BY K BONAMI AND JENNA TALBOTT

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FAB 50

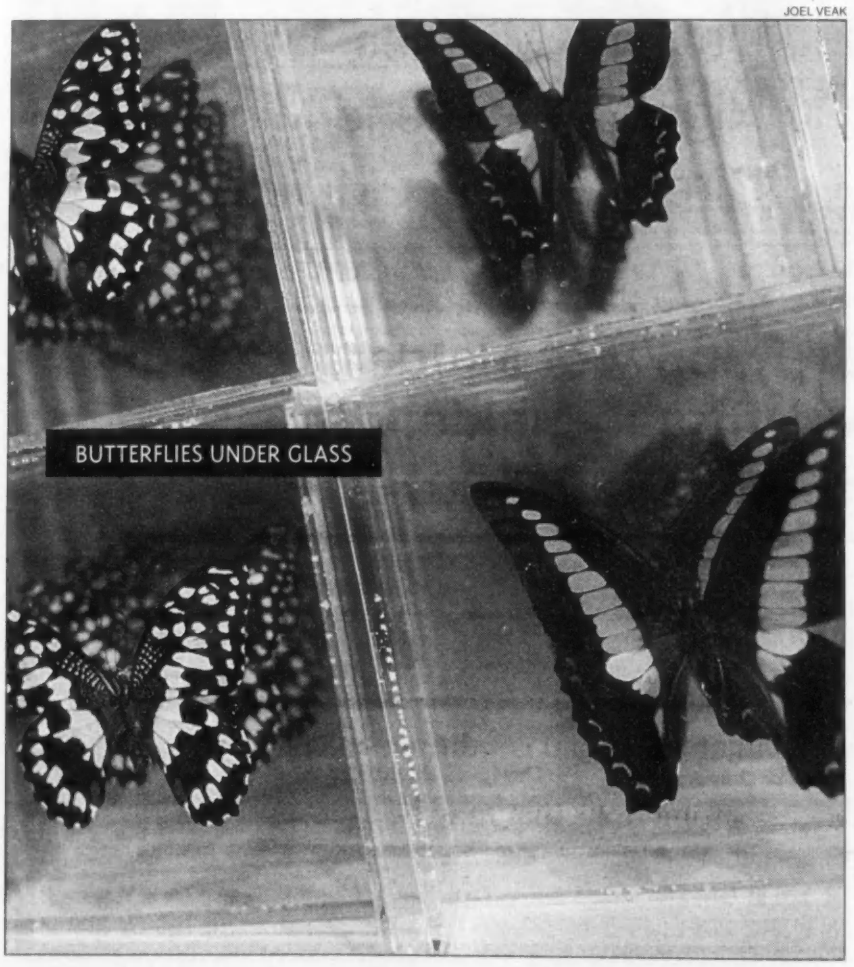
From type-A friends to the co-worker who makes work bearable, from the person you have a crush on to the roommate you put up with, a list of gifts for those you love — and those you don't

BY DAVID VALDES GREENWOOD

IT'S THAT TIME of year again, when you must — whether out of affection, desire, or mere obligation — make a list and check it twice. To lighten your burden, we've thoughtfully sought out 50 gifts for people you love — and even those you don't, but still have to shop for. In most categories, gifts are suggested in three price ranges: under $30, $30 to $75, and over $75. (For gifts given most reluctantly, we've capped our suggestions at $60, so you can spend more on the people who are actually good to you.)

And yes, we know it's the thought that counts, but since you can't give the thought, we'll tell you where to find the goods (see sidebar) on both sides of the Charles and beyond to cyberspace. So get cracking and knock off that list, knowing you're supporting Boston-area businesses and artists while making spirits bright for another year.

JOEL VEAK



BUTTERFLIES UNDER GLASS

HOLIDAY JOURNAL ORNAMENTS

FOR THE PARENT YOU'RE CLOSE TO

Remember how your parents used to get an ornament that represented each new Christmas? (No? Well, you missed out.) The problem now is trying to remember which ornament went with which year and what its significance was. Put a new spin on the old tradition with a **holiday journal ornament** (Museum of Fine Arts online store, $20). These are 2.75-inch hardbound miniature books with a seasonal cover and 96 blank pages inside for recording the year's memories. For a keepsake that can't be forgotten, write your own thoughts inside as part of the gift, and let the folks fill in the rest.

Out of sight doesn't have to mean out of mind. If you don't get to see your parents very often, you can send an illustrated narrative of your life in a handsome **handmade photo album** (WordsWorth Gifts, $34). Parents will love the contents, of course, but they'll also appreciate the uniqueness of the album itself, made in Sanford, Maine, of recycled materials such as pressed paper and old cloth patterns.

When kids stop coming home for the holidays, parents face one of their hardest adjustments. If you can't get home for the holidays, you can still be a part of the celebration by sending the folks silver candlesticks or a **handmade menorah** (Pear Tree, $92). Israeli artist Anat Brigg's menorah features slim silver candlesticks sitting on a tray complemented by pale stained glass. It isn't the same as being there, but every time your parents light a candle, you'll be brought closer in spirit.

FOR THE PARENT YOU HAVE ISSUES WITH

Generally, you're safe with simple home-decoration items, which can look tasteful even if they don't especially reek of affection. Sending an actual (formerly live) **butterfly under glass** (Harvard Collections, $15-$17) not only guarantees you won't duplicate a sibling's gift, it'll also send a subliminal message (Mom, Dad: you stifled me) even as it looks like a lovely and thoughtful choice.

Here's a gift that allows parents to think of you as much or as little as they like.

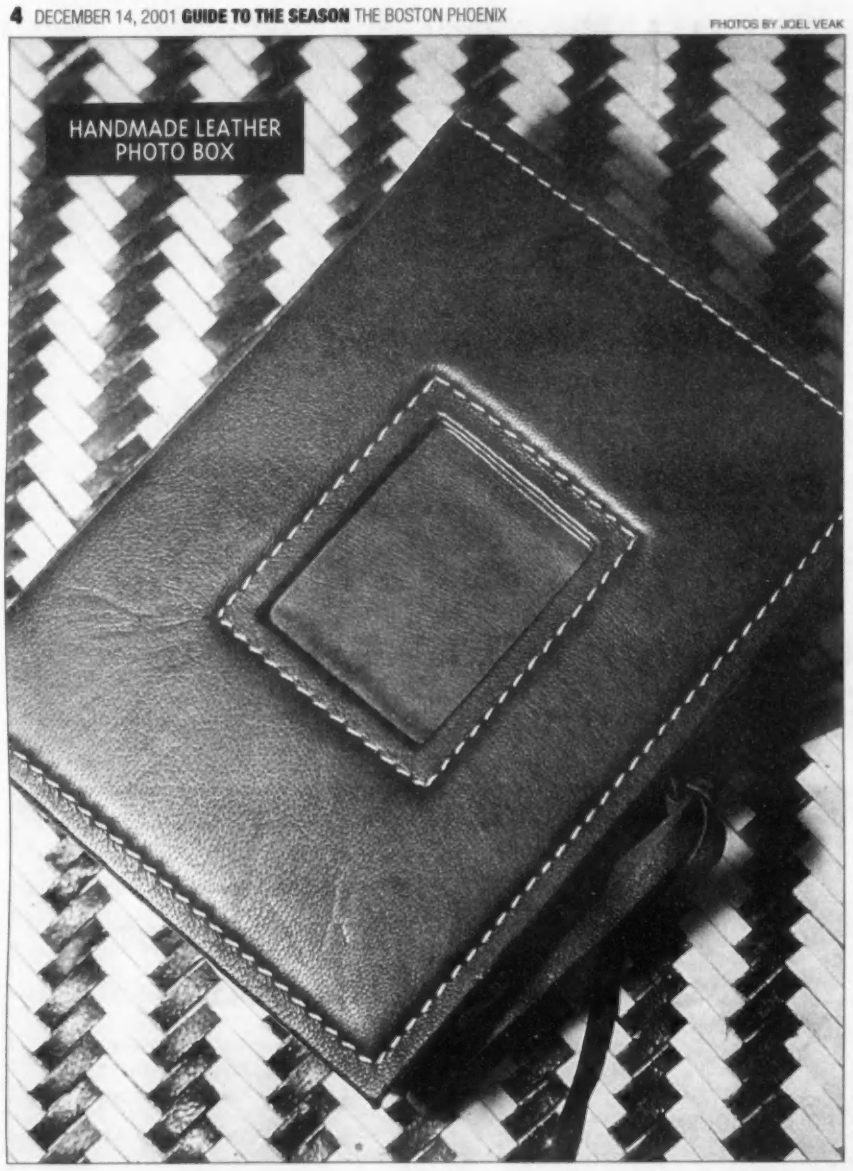
See **FAB 50,** *page 4*

They've got the goods

- Cambridge Artists Cooperative, 59A Church Street, Cambridge, (617) 868-4434, www.cambridgeartistscoop.com
- Cardullo's Gourmet Shoppe, 6 Brattle Street, Cambridge, (617) 491-8888, www.cardullos.com
- Formaggio Kitchen, 244 Huron Avenue, Cambridge, (617) 354-4750, www.formaggiokitchen.com
- Harvard Collections, 1350 Mass Ave, Cambridge, (617) 496-0700
- Harvard Coop, 1400 Mass Ave, Cambridge, (617) 499-2000, www.thecoop.com
- Hungry I, 71 Charles Street, Boston, (617) 227-3524
- Kitchen Arts, 161 Newbury Street, Boston, (617) 266-8701
- L.A. Burdick Chocolates, 52 Brattle Street, Cambridge, (617) 491-4340, www.burdickchocolate.com
- LouLou's Lost & Found, 121 Newbury Street, Boston, (617) 859-8593
- Monroe Salt Works, 202 Mass Ave, Arlington, (781) 646-6699, www.monroesaltworks.com
- Museum of Fine Arts online store, www.mfa.org/shop
- Pear Tree, 1355 Beacon Street, Brookline, (617) 277-9330
- Selletto, 1356 Mass Ave, Cambridge, (617) 441-3636; 244 Newbury Street, Boston, (617) 424-0656
- Shreve, Crump & Low, 330 Boylston Street, Boston, (617) 267-9100
- Women's Educational and Industrial Union, 356 Boylston Street, Boston, (617) 536-5651
- WordsWorth Gifts, 30 Brattle Street, Cambridge, (617) 354-5277, www.wordsworth.com
- XV Beacon, 15 Beacon Street, Boston, (617) 670-1500, www.xvbeacon.com
- Zoe, 279 Newbury Street, Boston, (617) 375-9135

— DVG

PHOTOS BY JOEL VEAK

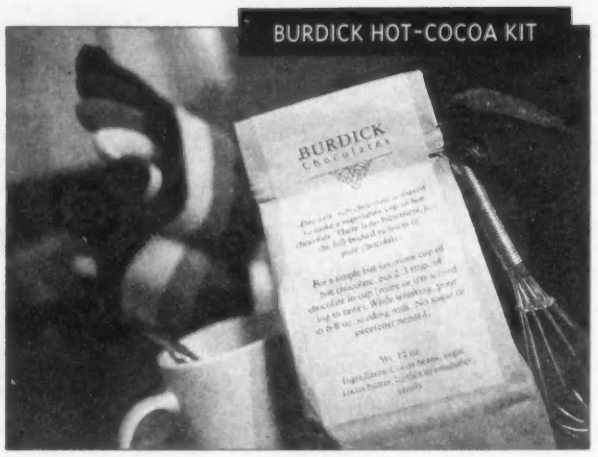


FAB 50, *from page 3*

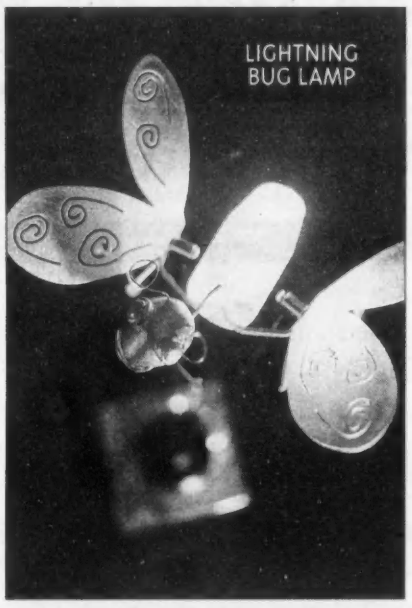
A **leather photo box** (Women's Educational and Industrial Union, $45) is hemstitched and features only one inset photo on the top; inside, you'll find open space to hold dozens of photos — of you, or someone your parents prefer. With a leather tie to lock up the box, you'll never have to know.

FOR THE SIBLING YOU LOVE DEARLY

Remind your brothers and sisters of happy childhood nights, when a cup of Swiss Miss was the closest thing to bliss, while rewarding their grown-up palate with a rich **hot-cocoa kit**



(Burdick, $10.50). A deceptively simple brown bag contains pure cocoa, sugar, and vanilla beans, along with a whisk and instructions for whipping up the most rewarding cup of cocoa ever. With every sip, they'll be glad you're family.



If you want to memorialize your bond, consider a **funky multi-picture frame** with photos of you both. This frame (Zoe, $50) seems to undulate — three curved plastic waves bow out of a brushed-metal frame, each holding one photo. Choose a photo of you, one of your sibling, and one of the two of you together, and you have a great testament to your relationship.

Young at heart and cool as all hell, this is the kind of gift you want to keep for yourself — which makes it all the more special as a gift. **Lightning Bug Lamps** by artist Brian Landau (Zoe, $195 and up) are works of wonder: tiny light bulbs are ensconced in the glass torso of a firefly, lady bug, or bee, which seems to fly on metal wings as it bobs on two-foot-long wire springs that rest in small pedestals for tabletop mounting. These are unforgettable gifts for unforgettable people.

See **FAB 50,** *page 6*

Rockin' Holidays

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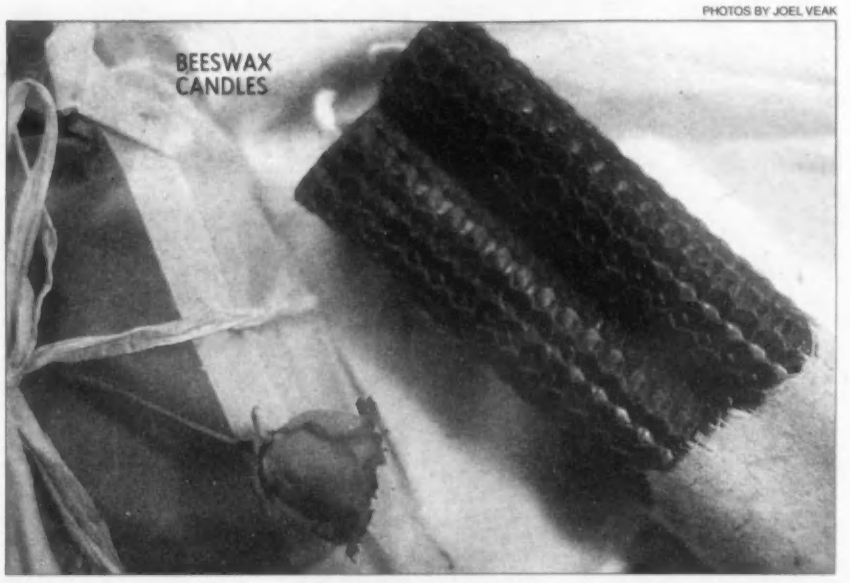
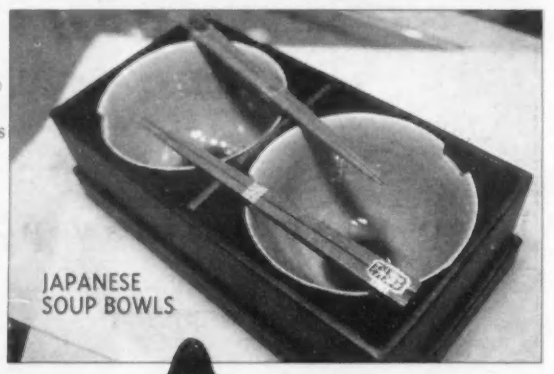


FAB 50, *from page 4*

FOR THE SIBLING YOU TOLERATE

Everyone can use candles, so these are a safe bet even for the grumpiest sibling. A box of four round **beeswax candles** (Selletto, $23.50) will last your difficult brothers or sisters longer than your average argument (unless, of course, they realize that you gave them *beeswax* because you want them to mind their own).

It's part joke (hey, look, a fancy remote) and part stylish gizmo (hey, look, a tasteful remote), but either way it's functional and distinct: a **silver remote control** (Shreve, Crump & Low, $30). Made by Lunt and covered in silver plate, it has all the standard features — just don't expect to be able to turn your sibling off on command.



FOR YOUR GRANDPARENT

Enough with the tchotchkes — after decades of well-intended novelties from the grandkids, the senior set need gifts that they can actually use, not ones that simply take up space. A pair of **Japanese soup bowls** (Harvard Collections, $24) will warm their hearts and make even leftovers more special. These heavy brown-and-black bowls have lacquered, pale-blue interiors and come, for those feeling dexterous, with chopsticks.

You can also amuse the old folks while giving them something they'll use all the time with a **gurgling cod pitcher**. In white, green, or cobalt blue, this classic (Shreve, Crump & Low, $40/large) is a water pitcher shaped like a cod that pours your beverage and then glugs happily for several moments. Your grandparents will look forward to their Metamucil like never before.

Your grandparents are old enough to remember a time when craftsmanship was a matter of pride, when elegance and endurance went hand in hand. Take them back to the pre-plastic era with a beautiful **Tiffany-style dragonfly lamp** (Selletto, $130). Thick panes of stained glass form a pattern of linked dragonflies that glow with timeless grace.

See **FAB 50,** *page 8*

Great Gift Ideas . . .

stuff those stockings this year with great music!

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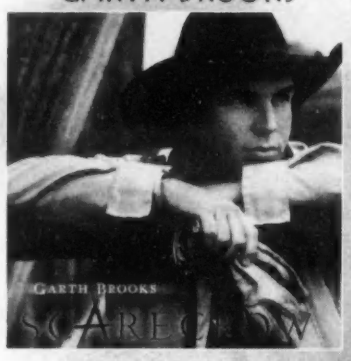

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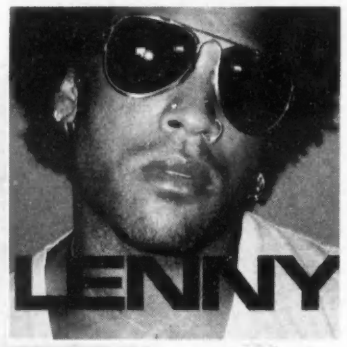
COLDPLAY

PARACHUTES

LENNY KRAVITZ



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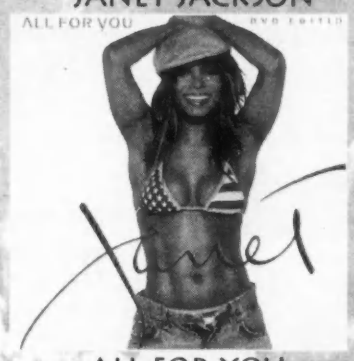

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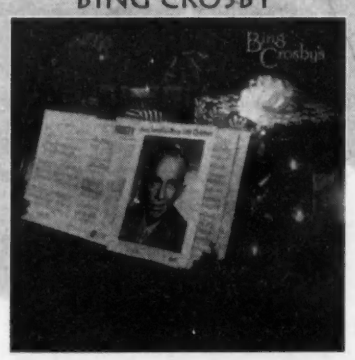

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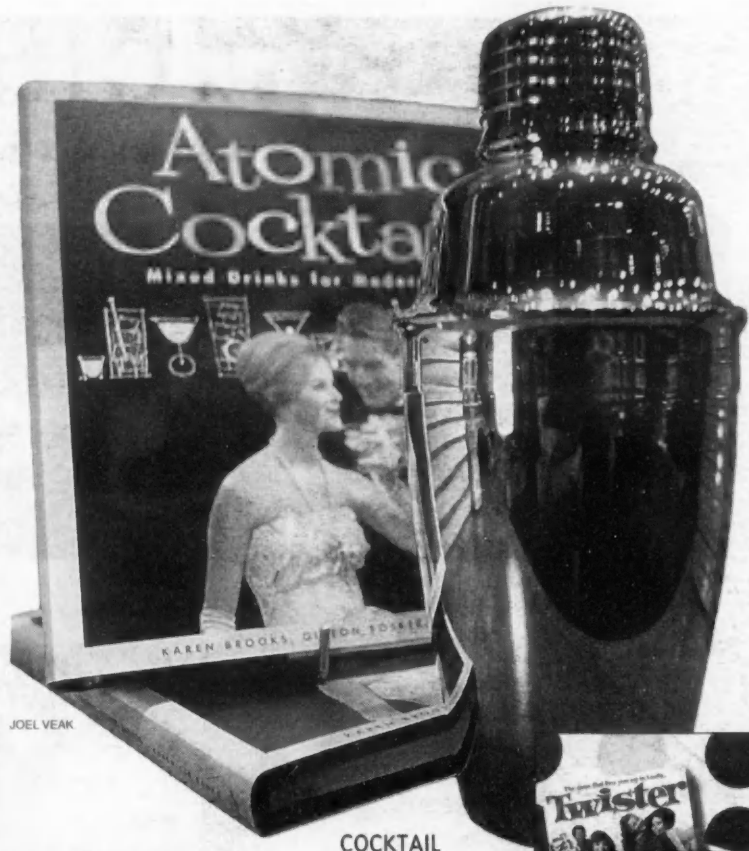
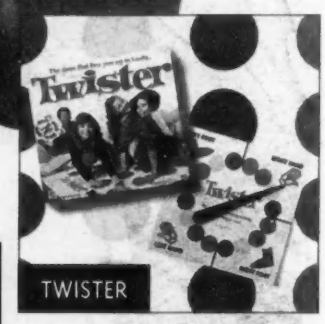


JOEL VEAK

COCKTAIL SHAKER AND DRINK BOOK



TWISTER

FAB 50, *from page 6*

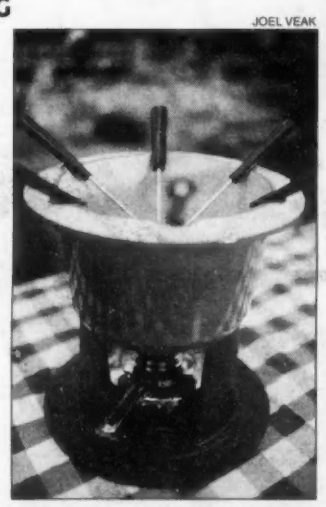
FOR THE PERSON YOU'RE DATING

Especially when you've just started going out, it's all about finding ways to touch each other. So why not fall back on a classic ruse: a game of **Twister** (Harvard Coop, $25.98). It's less overtly suggestive than spin-the-bottle, but still forces you to get comfortable with each other. No attitude, plenty of contact — it's the game everybody wins.

To set more grown-up games in motion, consider a **cocktail shaker and drink book** (LouLou's, $24.95 and $12.95). Whether it's just the two of you or a party for friends, you'll enjoy a bit of the lush life with a stainless-steel cocktail shaker and retro recipes from *Atomic Cocktails*.

You can keep the fun going with a Le Creuset **fondue set** (Kitchen Arts, $97.50 and up). Swingers in the '70s knew how to make anything sexy, including cheese. Dipping ingredients into the molten *fromage* is sensual enough, but there are rules that add to the pleasure: if you drop a morsel, you have to kiss the person next to you. So fire up, drop something, and enjoy.

JOEL VEAK



LE CREUSET FONDUE SET

FOR YOUR LIVE-IN SIGNIFICANT OTHER

When you've lived with someone for a while, sometimes you need to spice things up. Return to those early, heady days of dating with a romantic dinner lit by **Medusa candles** (WordsWorth Gifts, $22/pair). Described on the label as "bodacious," these tapers curve sinuously as they rise from base to tip, bringing a touch of sensuality to the table — and perhaps beyond.

This is one of those gifts meant to be shared with someone you love. When you give your sweetie the **L.A. Burdick Big Box** (L.A. Burdick Chocolates, $56), you're beginning an orgasmic tasting experience. A pound of handmade chocolate and two chocolate mice presented in a wooden box, this gift is impressive just to look at. But one bite of these upscale treats, with ingredients like lavender and pistachio, and you'll swoon — together.

If you're in the mood to really shoot the moon, surprise the one you love with a **Romantic Getaway at XV Beacon** ($675). Sip champagne in front of your private fireplace before soaking in your own whirlpool. Roll among Italian linens under a canopy and dream of the pastries delivered in the morning for breakfast in bed. The only drawback: eventually, you'll have to leave.

FOR THE ROOMMATE YOU ADORE

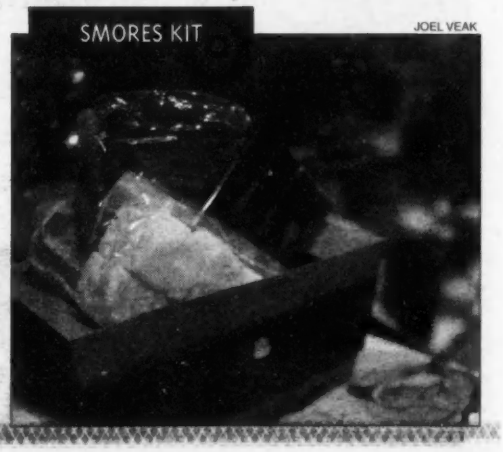
If you love your roommate, give him or her gifts you can enjoy together, cementing your bond and making more happy memories. One such present is a Michael Recchiuti **smores kit** (Formaggio Kitchen, $11.95). Graham crackers, marshmallow, bittersweet chocolate — you'll think you're back in summer camp, swearing to be Friends 4-Ever.

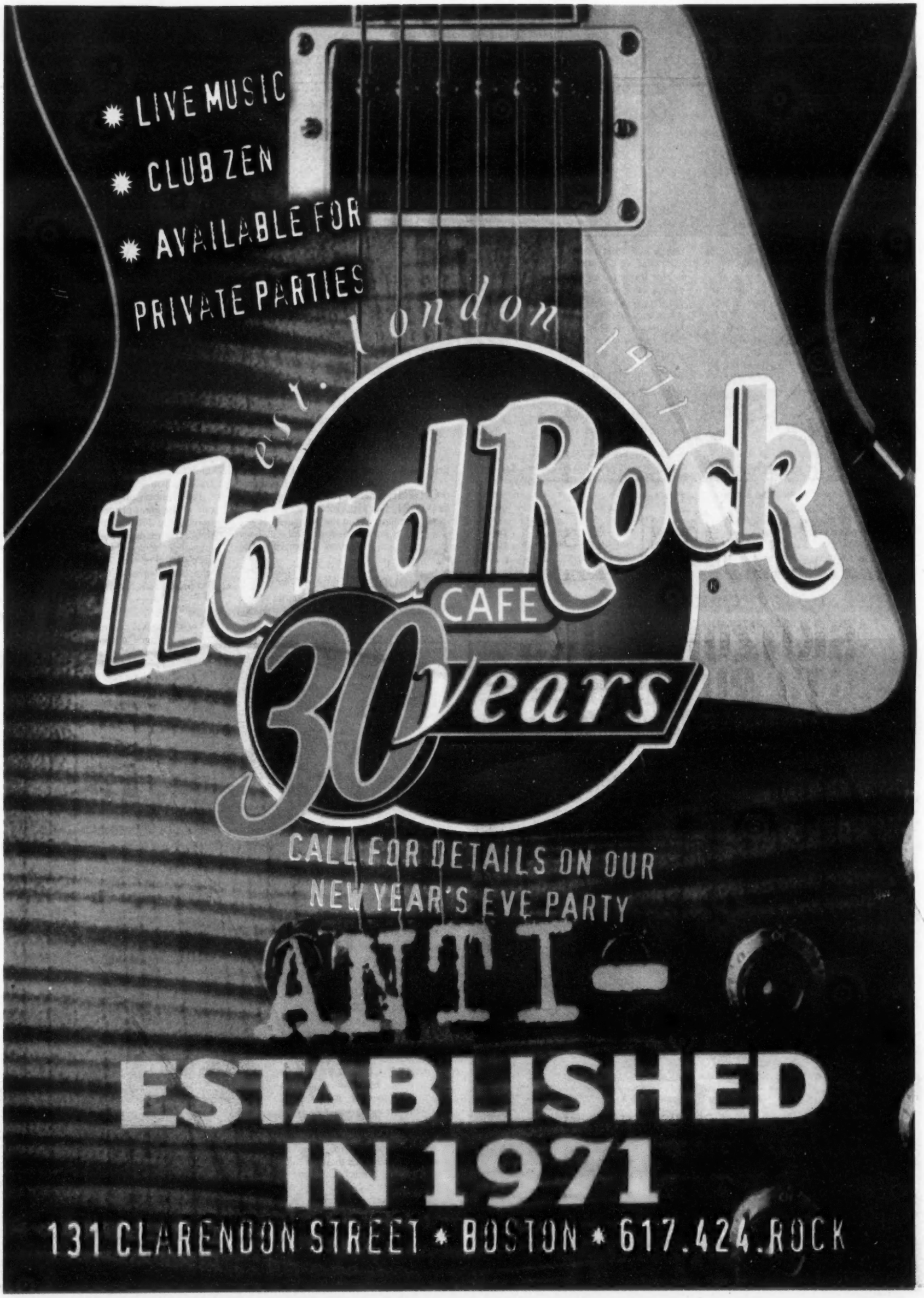
You know you like your roommate when you actually do sit-down meals together. (Some *families* don't even like each other that much.) And you'll be sitting pretty together with Hilary Law's **hand-painted placemat sets** (Cambridge Artists Coop, $36 and up). Cool modern designs are hand-painted on 100 percent cotton placemats and matching napkins. Each item is then treated with a water-resistant finish for easy clean-up, so you and your

See **FAB 50,** *page 10*

SMORES KIT

JOEL VEAK

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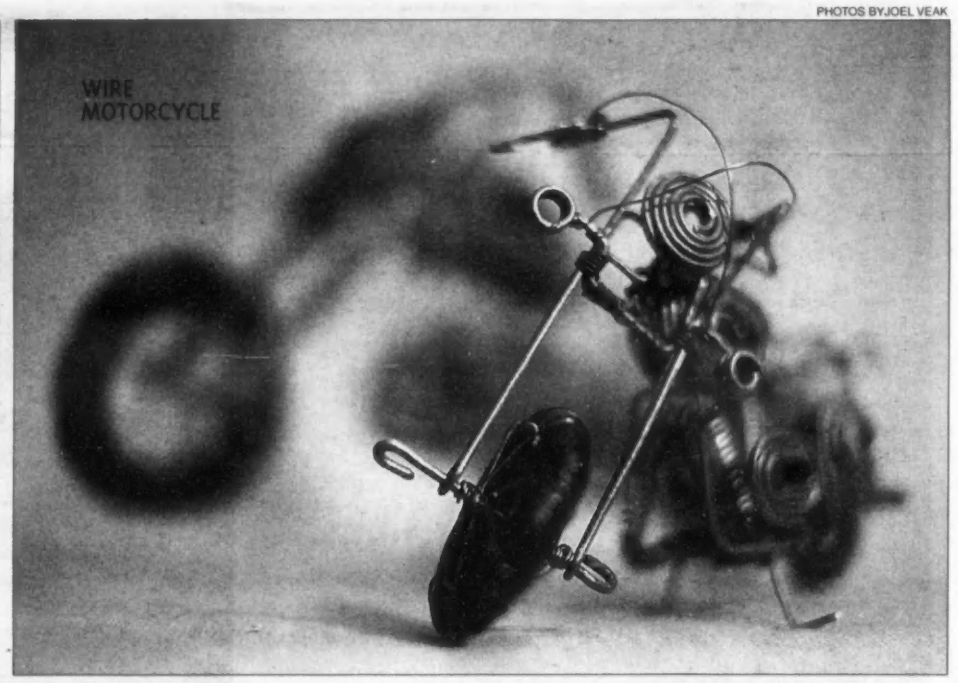


FAB 50, *from page 8*

roomie can be total slobs and still come off looking sophisticated.

Apartment living often requires multitasking equipment, especially in galley kitchens. Your roommate will get a lot of mileage out of a new **Panini Grill and Book Set** by Krups (Kitchen Arts, $99.95). This heavyweight grill is designed especially for pressed sandwiches (like the ones you find in a Cuban sandwich shop), but you can also use it to grill meats to perfection. You won't touch your dowdy old microwave again.

FOR THE ROOMMATE YOU PUT UP WITH

Don't waste your time trying to find something sweet for someone you only tolerate. Think of something the apartment needs, like **flour-sack dish towels** (Formaggio Kitchen, $7.95), thereby improving your living conditions in the name of giving a gift. Vintage French-poster images on Kentfield's flour-sack dish towels make them look so nice, your roommate may not even notice that you're actually hinting you wish he or she'd help out around the house.

Because most people can always use another picture frame, it's a gift that's sure to be well received. But that doesn't mean it can't come with a little attitude. The **prickly frame** (Zoe, $35) offers the perfect metaphor for a difficult relationship, while still managing to be a cool and funky home furnishing. In burgundy or white molten plastic, it'll make all kinds of statements.

FOR THE CO-WORKER WHO MAKES WORK BEARABLE

With cubicles resembling veal pens, many workers don't have room for a lot of junk on their desks. That's why your office gift must be small, but memorable enough to merit a spot in a tiny workspace. Desktop-size **wire motorcycles from Mali** (Pear Tree, $16 and up), as individual artworks by African artisans, manage to combine whimsy and craftsmanship. Better yet, the motorcycles hint at escape — a glimmer of hope in the midst of the darkest workday.

Fresh flowers can liven up even the dullest corporate cube, but who thinks to keep a vase at work? Give your co-worker an **Architectural Vase** (Museum of Fine Arts online store, $58), and that'll never be an issue. These modernist-style green Hungarian vases are less than eight inches tall, so they won't dominate the space, but with their combination of hard and soft lines and bubble-texture glaze, they'll make a big impression.

If you really think the world of a co-worker, give one to him or her in the form of a **brass globe** (LouLou's Lost & Found, $175). This 3-D globe sculpture has the outlines of a sphere, including longitude and latitude, with an airy visible core and a zodiac ring circling within the perimeter. It stands on a wooden pedestal and may be so nice your co-worker won't dream of leaving it at work.

FOR YOUR BOSS

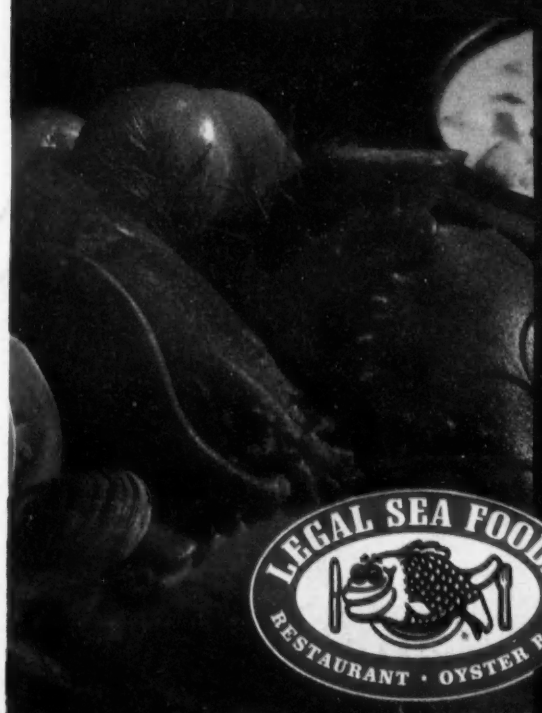
This is the ideal gift, no matter what your boss is like. The **Nutty Squirrel Nutcracker** (Cardullo's Gourmet Shoppe, $20) is a fully functional nutcracker: put the nut in the squirrel's mouth, pump his tail, and voilà! If your boss is lighthearted and kind, it's a witty reminder of that spirit. If your boss is a jerk, it's a cheap answer to the office gift dilemma, while subtly hinting that the job is crushing you.

Post-It notes may well be remembered as one of the great office-technology innovations of the 20th century, but as they multiply across a desk, they look like so much junk. For the busy boss who needs a way to keep on top of endless messages, but whose workspace could use a makeover, Jim Santagati's "Postage Due" series of

See **FAB 50,** *page 12*

Legal Sea Foods

Taste the Legal Difference!



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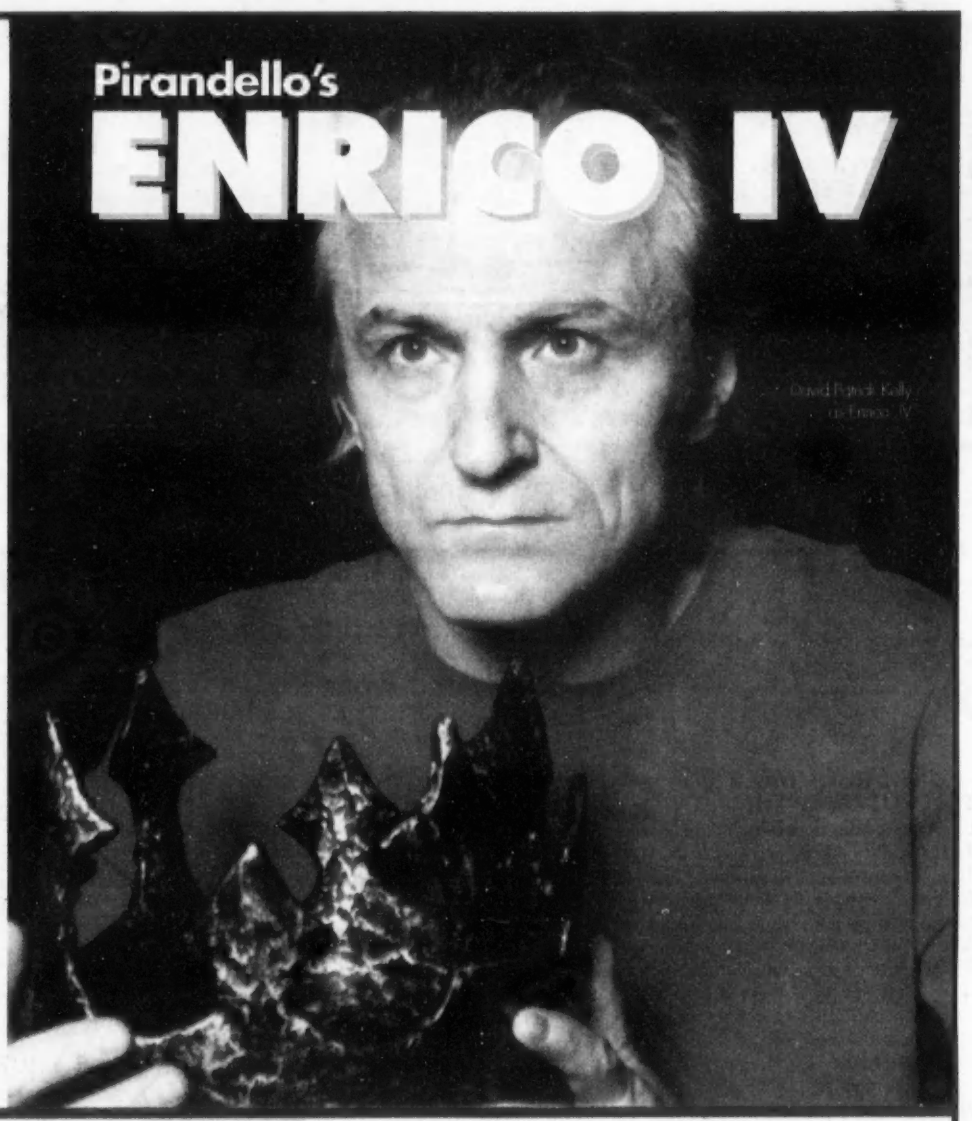

This tragicomic masterpiece about an Italian nobleman with amnesia is a puzzling maze where fantasy and reality collide in a hilarious topsy-turvy world.

Adapted by
Robert Brustein

Directed by
Karin Coonrod

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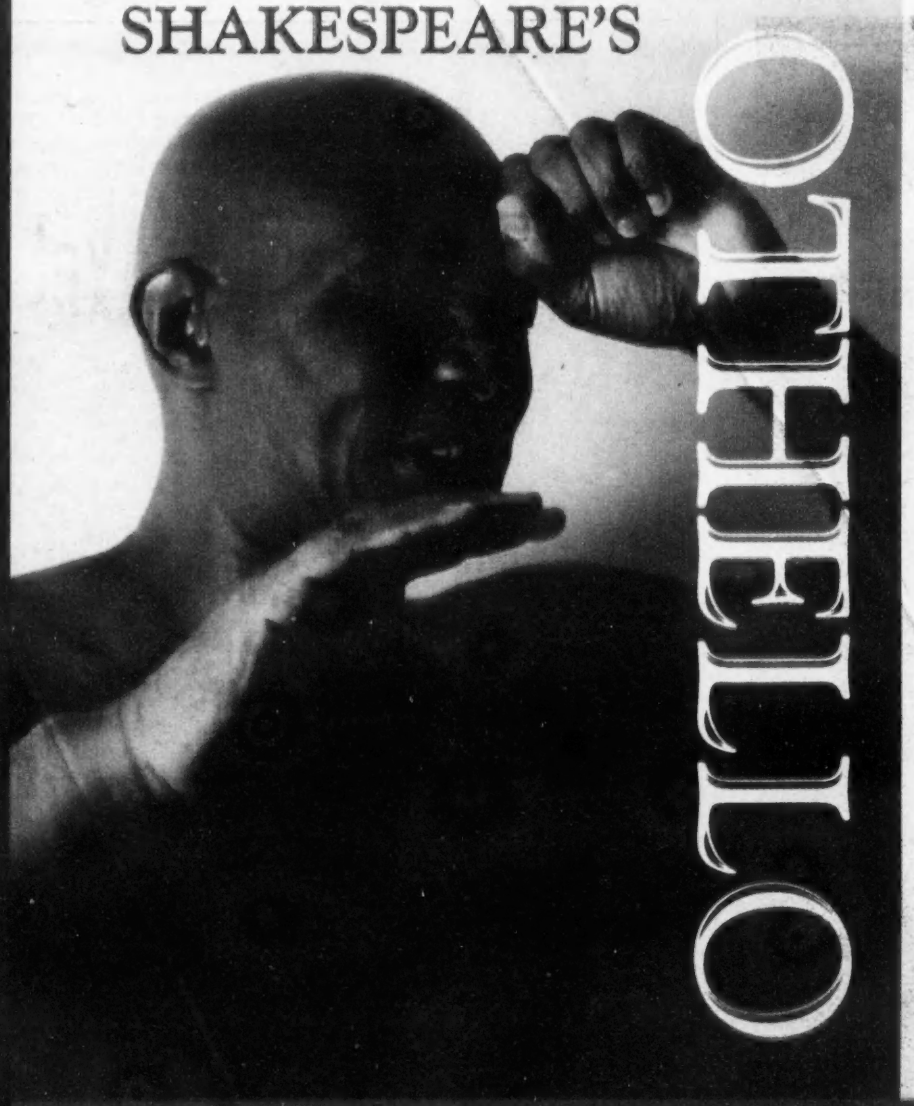

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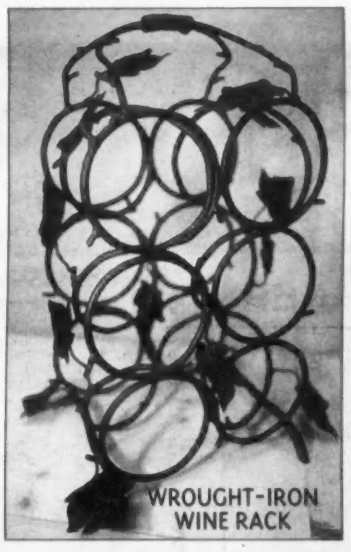
PHOTOS BY JOEL VEAK

FAB 50, *from page 10*
framed-postage-stamp magnets (Cambridge Artists Coop, $37.50/set of five) is an artistic equivalent. Buy them in sets based on past US Post Office series (masks, country singers, sports, classic movies) or mix and match to best fit the temperament of your boss.

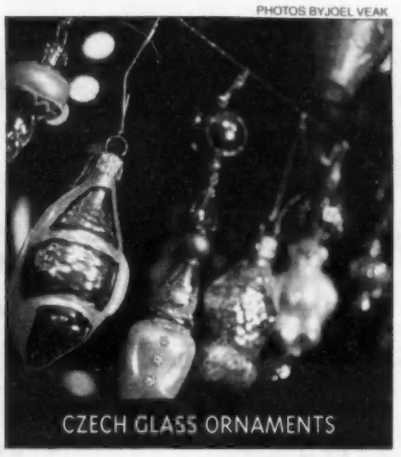
To raise a glass to excellent bosses and enable them to raise a few of their own, give them a **wrought-iron wine rack** (Women's Educational and Industrial Union, $100). A six-bottle wine holder won't take up too much space, and the brass leaf motif is simple enough to look comfortable in any home. Your boss will be toasting your good choice.


WROUGHT-IRON WINE RACK

FOR THE GOOD NEIGHBOR

Neighbors are tricky: you don't want to get too personal (or they'll think you've been peeping) and you don't want to give them anything too ostentatious (after all, gift pressure within families is bad enough). **Czech glass ornaments** (Monroe Salt Works, $4.50-$6.50) bring a little holiday cheer to your neighbor, without going overboard. There are ecumenical shiny blue fish and traditional frosty snowmen, both ethereally light because of the thinness of the glass.

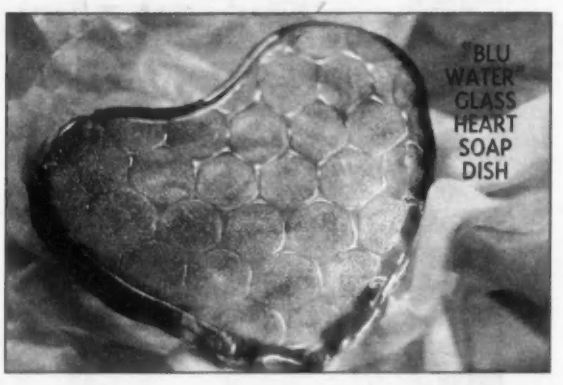
You may have noticed that your neighborhood flutters with flags and bunting as of late. Post–September 11, glitz is out and rustic is in, as a kind of design shorthand for community. If you're so inclined, you can ride this bandwagon without resorting to gingham and straw by seeking out handmade versions of items that hint at Americana. You'll dazzle your urban neighbor with a **blown-glass chicken sculpture** (Selletto, $43/large), each subtly distinct and made by artisans in the Swiss Alps. Consider it your contribution to freedom from kitsch.


CZECH GLASS ORNAMENTS

To show your neighbors that they're truly one of a kind, consider artwork — but keep it small enough in scope that it doesn't overwhelm. Every **framed quilt square** by Muriel's Fantasy Fabrics (Cambridge Artists Coop, $120) is a unique creation hand-stitched in beautiful colors, matted, and framed under glass. It's a homey way of letting someone know that he or she, too, is an original.

FOR THE PERSON YOU HAVE A CRUSH ON

Stop with the subtlety already — it's time the object of your affection got a clue. A "Blu Water" **glass heart soap dish** (Selletto, $21.50) is both an announcement (*take my heart, please*) and — if it seems to terrify the recipient — a practical gift that you can explain away as functional. But who knows — this blue glass keepsake could be the start of something beautiful.


"BLU WATER GLASS HEART SOAP DISH

If you're craving someone who craves sweets, you can lure him or her in with this sinful box: 60 squares of dark chocolate. **Valrhona's Le Grand Cru de Chocolate** (Cardullo's Gourmet Shoppe, $39.99) is a sleek little box that opens to reveal five dozen individually wrapped squares of the purest dark chocolate. The unwrapping alone ought to get you in the mood, and if the rumors are true about the stuff's aphrodisiac powers — watch out!

If you're a true romantic at heart, you need to make reservations for **dinner at the Hungry I** on Charles Street (dinner for two, with drinks and tip, around $150). With 50 seats spread among several Victorian rooms in this cozy townhouse, you're guaranteed an intimate evening. Candlelight and a fireplace add to the ambience, and the continental cuisine (like venison in a burgundy sauce) will warm your rapidly beating hearts.

SALT & PEPPER STEAMER SHIP

FOR THE PERSON YOU'RE GRUDGINGLY BUYING A GIFT FOR

Someone you didn't get a present for ended up giving you a gift last year, so now you feel obligated. Or you've been assigned to give a gift in one of those loathsome Yankee swaps favored by some companies and large families. What to do? Try this **traditional Christmas pudding** from London (Cardullo's Gourmet Shoppe, $28). It's not quite a fruit cake — that would be too obvious — but it'll do: chock full of raisins, currants, orange peel, and almonds, all soaked in syrup and ale. Festive but a wee bit intimidating at two pounds, it clearly announces, "This is your holiday present," while also whispering, "Don't expect anything else."

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See **FAB 50,** *page 15*

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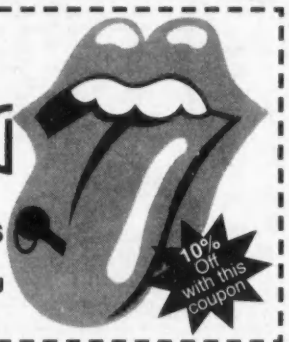

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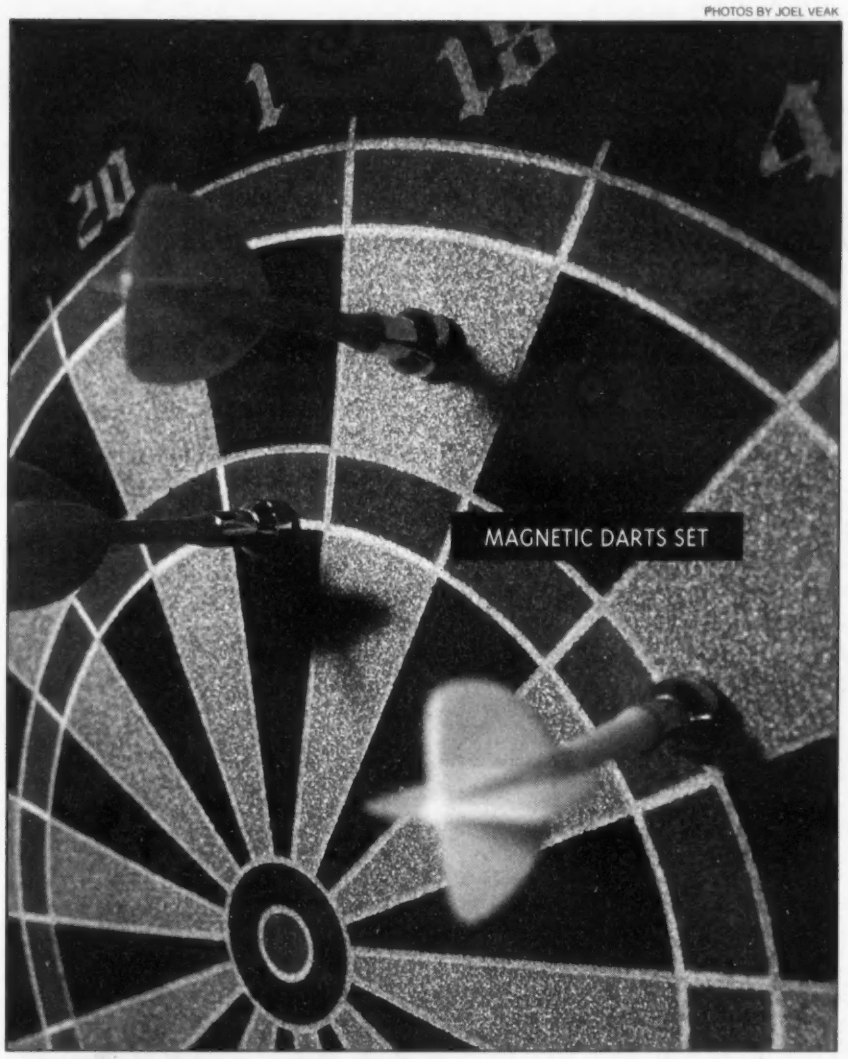
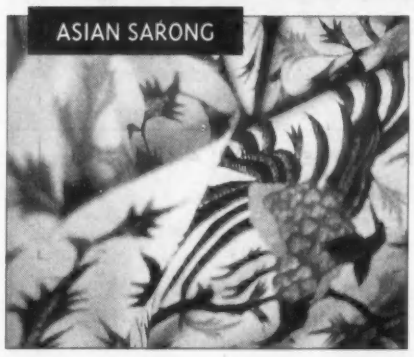


MAGNETIC DARTS SET



ASIAN SARONG

FAB 50, *from page 12*

FOR THE MANLY MAN

He wants to please you, he really does — but he can't dress up to save his life. Help him look natty while protecting his masculine credentials with a **modern-art necktie** (Harvard Collections, $23.50). Designed by Alynn, these Worldwide Museum Collection ties are 100 percent silk and come in a variety of patterns; the vivid block prints of the geometric designs look especially studly.

Boys will be boys — they just gotta have their games. Let your big boy play the classic pub sport of darts without leaving the house. A **magnetic darts set** (Harvard Coop, $34.98) can be set up just about anywhere and won't wreck the place, and it'll provide him a diversion he can enjoy by himself or with other kids who can't grow up.

For a gift whose appeal is perfectly obvious, consider a **golf-motif flask** (Women's Educational and Industrial Union, $90). Booze and golf all in one — he'll think it's the Holy Grail.

FOR THE GIRLY GIRL

There's no point asking why some gals are so deeply femme, or why that should require so many bath/hair/skin products. Just accept your princess for who she is and let her lather up with the regally named **Queen Cream** (Monroe Salt Works, $14). This five-ounce tube of moisturizing cream bills itself as "fit for a king but a dream for a queen" (so even girly boys can enjoy its silky smoothness).

Your glamour puss would be mortified to show up at a party wearing the same outfit as someone else. To foster her unique sense of style, get her a **sarong from Asia** (Pear Tree, $55). These colorful silk sarongs, which you can't find in your local mall, run the gamut of patterns and colors. When she ties on one, as a skirt or an accent, she's sure to make a singular statement — and your vision is sure to be appreciated.

Any diva will tell you that pashmina has come and gone, but soft *never* goes out of style. Treat the woman in your life right by wrapping her in a **hand-woven chenille scarf** (WordsWorth Gifts, $90.) The "Angelic Handwovens" line by Sheryl Anderson of Holliston offers luxurious scarves in deep blues and violets. They're the perfect accessory for the woman in your life who desires elegance, not trendiness.

FOR THE TYPE-A FRIEND

Type-A people live for efficiency, and that even goes for their mental health. A **feng shui kit** (Harvard Coop, $21.98) is just the ticket: one-stop relaxation. The kit features

See **FAB 50,** *page 16*

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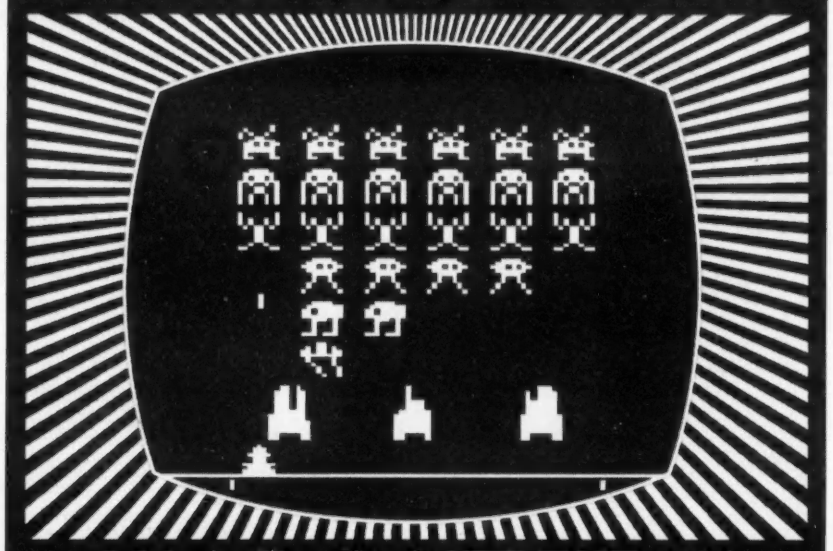

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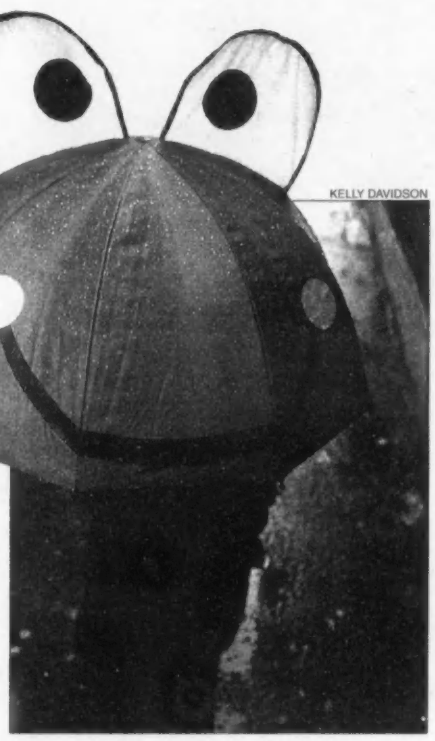

FANCY FROG UMBRELLA

FAB 50, *from page 15*

aromatherapy bath salts, body wash, lotion, and oil, accompanied by an exfoliating sponge and a candle — all one has to do is open the kit, head to the tub, and indulge. No muss, no fuss, no stress.

Tea is famous for soothing the savage beast in a person. And nothing could be more civilized than **French tea by the pound** (Formaggio Kitchen, $30 a pound). Danman Teas from France are of the highest quality, with a variety of exotic options such as soleil vert, a green tea scented with blood orange. A cup after work will transform the biggest stress monster back into a human.

If life is perpetually stressful, why not give the gift of perpetual calm? The **Moonshadow Fountain** (Museum of Fine Arts online store, $175) is just the ticket for Zen pursuits: in a tabletop unit, water cascades down a piece of slate and into a pebbled "creek," gurgling in a soothing fashion that's sure to lighten anyone's load.

FOR THE COOL KID

Trust us: kids hate any gift they think is meant to be practical — sock-givers take note — unless the gift is disguised as fun. The **Fancy Frog Umbrella** (Monroe Salt Works, $12) is that kind of present, as it fights off the rain and the blahs all at once. An ample bright-green umbrella crowned with white pop-up eyes, it'll make the kid you love pray for a downpour.

Try as they might to dream up robotic toys that sing, dance, or chatter until their batteries run down, toy makers will never beat the simple pleasures of drawing and painting. Hand a kid the **MFA Big Art Set** (Museum of Fine Arts online store, $30) — complete with sketchbook, pastels, color pencils, markers, watercolors, brushes, a ruler, a sharpener, and an eraser — and you're guaranteeing hours of fun. Thankfully, no batteries are required.

There's something about a music box that casts a spell over kids. For one that'll last them a lifetime (and maybe get passed down to their own kids), you can't beat the **Make Way for Ducklings Music Box** (Shreve, Crump & Low, $120). Crafted in Italy, the enameled Ercolana jewel box features a scene from Robert McCloskey's famous children's book, which will offer nostalgia in the future, as well as a hideaway compartment for their treasures today. ■

When he's not out shopping, David Valdes Greenwood can be reached at valdesgreenwood@worldnet.att.net.

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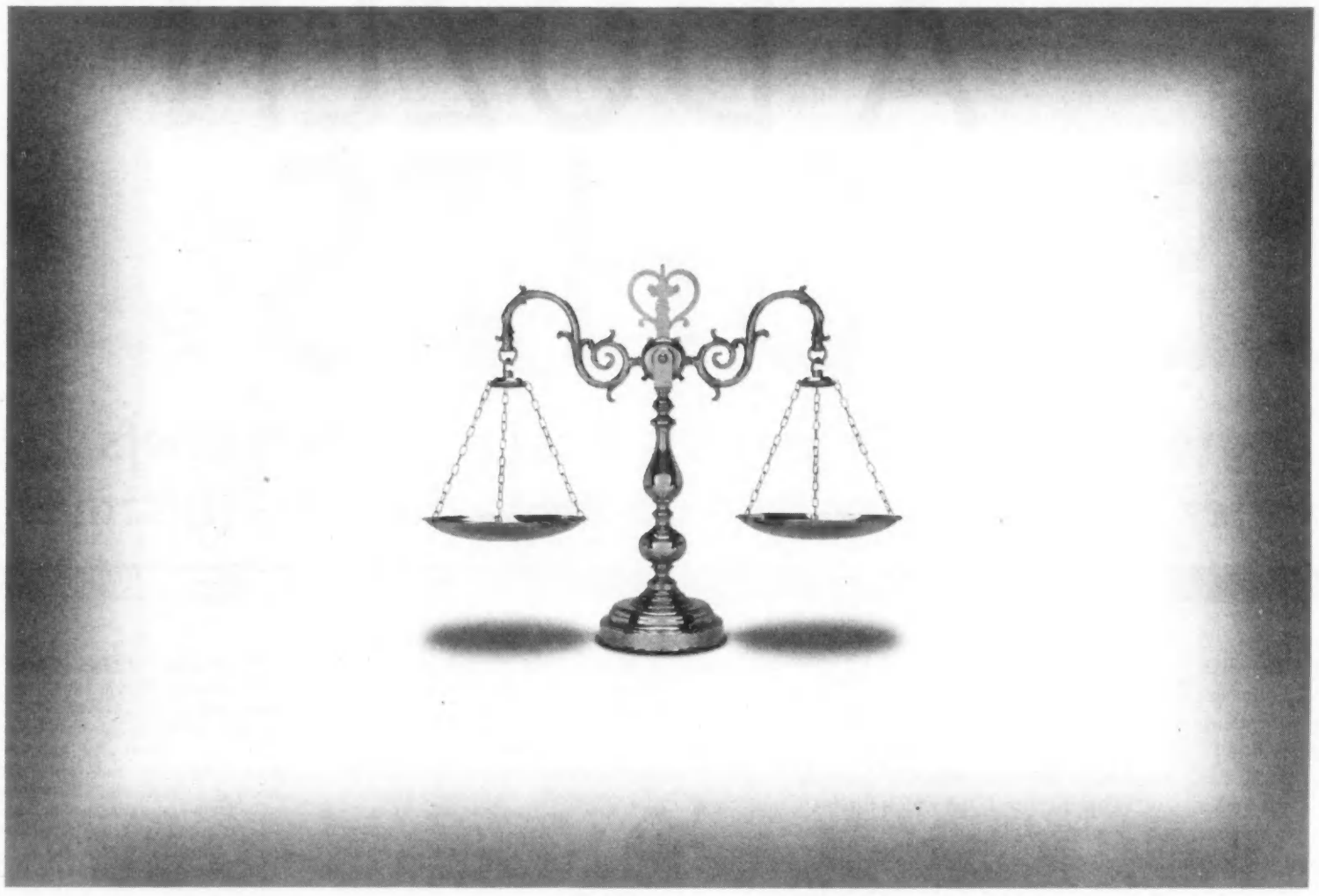

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A DOZEN DELIGHTS

A group of New England's most renowned chefs offer their culinary take on the 12 days of Christmas

BY DAVID VALDES GREENWOOD

FOR MANY, CHRISTMAS is a secular holiday whose traditions are less about ancient beliefs than about celebrating the joys of the moment. The attendant spirit of giving is the good and noble part — though the actual exchange of gifts can be fraught with all the materialism of our consumerist age. Perhaps, then, the greatest presents are not objects but occasions: meals, in which the giver and the recipient both share in the pleasures of the gift.

In that spirit, we put out a call to chefs at 12 of New England's most respected restaurants, and offered up a challenge. Their mission: recast "The Twelve Days of Christmas" as an ode to wonderful foods, instead of hard-to-procure objects. (You might, I suppose, be able to locate seven swans, but just where would you have them a-swimming at this time of year?) In the midst of the busy holiday season, agreeing to pair a particular day of the carol with an original recipe required a dollop of invention and more than a dash of willing spirit — two hallmarks of any good chef.

While living in a rural town on a Greek island, famed food writer Elizabeth David once cooked traditional Christmas pudding from scratch — a process that consumed several days and vast amounts of ingredients that had to be delivered by ship. None of the chefs we talked to needed to go quite that far, but the restraints of the 12 days did provoke some consternation.

Our group of amenable chefs reported gathering their crews for kitchen brainstorming sessions. The result is a smorgasbord of holiday cheer, from the very serious to the mightily whimsical. Whether you replicate these dishes at home for someone you love, or bring your beloved to these chefs' restaurants to sample other delicacies, you'll be celebrating the season in perfect fashion: creating shared memories to last well after the 12 days have passed.

Who, where, why

WE CHOSE OUR 12 chefs — and their restaurants — because they're some of the most renowned and recognized in New England. Here's where to find them, and why you should pay them a visit.

Al Forno, Providence. One of *Gourmet*'s Top 50 American Restaurants and the *International Tribune*'s Number One Casual Restaurant in the world. Johanne Killeen and George Germon have a James Beard win and multiple nominations between them.

Arrows, Ogunquit, Maine. One of *Gourmet*'s Top 50 American Restaurants.

Clio, Boston. One of *Gourmet*'s Top 50 American Restaurants. Chef Ken Oringer is a James Beard Best Chef in the Northeast nominee and winner.

Empire, Providence. One of *Condé Nast Traveler*'s Best New Restaurants. Chefs Loren Falsone and Eric Moshier are *Food & Wine* Best New Chef Award winners.

Fore Street, Portland. Rated top New England restaurant in *Gourmet*'s Top 50.

Mantra, Boston. The restaurant has been recognized by the *Wall Street Journal*, *Esquire*, *Travel & Leisure*, and *Food & Wine*.

Metro, Cambridge. Chef Amanda Lydon is a *Food & Wine* Best New Chef and a James Beard Award nominee.

No. 9 Park, Boston. A *Food & Wine* Best New Restaurant and one of *Travel & Leisure*'s Top 50. Chef Barbara Lynch is a James Beard Award nominee.

Perdix, Jamaica Plain. Chef Tim Partridge has worked at two favorites, East Coast Grill and the Back Eddy.

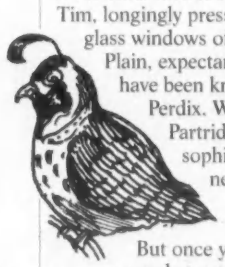
Primo, Rockland, Maine. One of *Esquire*'s Best New Restaurants. Chef/owner Melissa Kelly is a former James Beard Award winner.

Radius, Boston. A *Food & Wine* Best New Restaurant and one of *Gourmet*'s Top 50 American Restaurants. Chef Michael Schlow is a *Food & Wine* Best New Chef and a James Beard Best Chef in the Northeast winner.

Raphael Bar Risto, Providence. Chef/owner Ralph Conte has received two invitations to cook at the James Beard House.

A PARTRIDGE IN A PEAR TREE

Tim Partridge, Perdix, 597 Centre Street, Jamaica Plain, (617) 524-5995. In most movie versions of *A Christmas Carol*, there is a standard shot of that holiday waif, Tiny Tim, longingly pressing his face against the glass windows of a toy store. In Jamaica Plain, expectant diners on Centre Street have been known to do the same at Perdix. With only 20 seats, Tim Partridge's mouthwatering and sophisticated version of a neighborhood café isn't a high-volume, quick-turnover kind of place.



But once you've tasted his blend of upscale treatments and home cooking, you're unlikely to mind a bit of a wait — and you can see the progress of your table through the windows. (You can also see the dreamy desserts lined up in full view.)

Partridge — whose restaurant is eponymously named in Latin — has been tempting locals for years, first at the taste-bud-tingling East Coast Grill in Central Square, and then at Back Eddy, the consummate New England seafood shack. At Perdix, meats show up on the menu more often — beef short ribs, buttered club steak — but seafood remains a great arena for Partridge's skill, from Bay State favorites to a special with a Portuguese pedigree.

Here, he keeps the partridge at home with her pears, for an elegant start to the 12 days.

BRAISED PARTRIDGE WITH PEARS

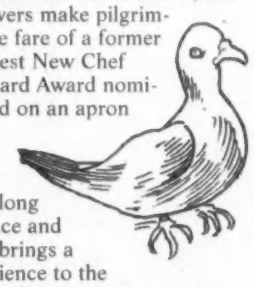
2 partridges quartered
1/2 pound bacon strips
2 tablespoons vegetable oil
4 pears, diced small
8 cloves of garlic
2 onions, diced small
2 large carrots, diced small
4 stalks of celery, diced small
2 bay leaves
2 cups red wine
3 cups rich chicken stock
2 ounces butter
Salt and pepper, to taste

Wrap partridge parts with bacon and season with salt and pepper to taste. Heat oil in heavy-bottom pot; when hot, add pieces of the bird and cook until bacon browns. Turn pieces to brown evenly. When pieces are browned evenly, add diced vegetables, pear, and bay leaves. Reduce heat and cook until vegetables begin to caramelize and soften. Add red wine and reduce until almost dry. Add stock and reduce until approximately 1 cup of liquid remains. Remove partridge pieces and arrange on platter with warm buttered egg noodles. Add butter to reduced liquid and whisk until incorporated, pour over partridge and noodles, and garnish with fresh parsley leaves.

TWO TURTLEDOVES

Amanda Lydon, Metro, 1815 Mass Ave, Cambridge, (617) 354-3727. Of all the 12 days gifts, a pair of turtledoves seems most synonymous with romance. Amanda Lydon, whose meals at Truc caused plenty of swooning in the South End, hasn't forgotten lovers in her menu at Metro, the recently opened, bustling brasserie in Porter Square. Her dinner for two is a three-course feast intended to be savored by companions who remain focused on each other, left undistracted by having to choose each course separately.

Lydon's gleaming new spot isn't just for couples, of course. Famished grad students pop by for steak frites, hipsters rally 'round the Parisian bar for cocktails, and serious food lovers make pilgrimages to taste the fare of a former *Food & Wine* Best New Chef and a James Beard Award nominee. Having tied on an apron at Radius, Chez Henri, and No. 9 Park — with stops along the way in France and Italy — Lydon brings a wealth of experience to the new venture, the first she has opened as head chef. And you can see quiet confidence in the menu.



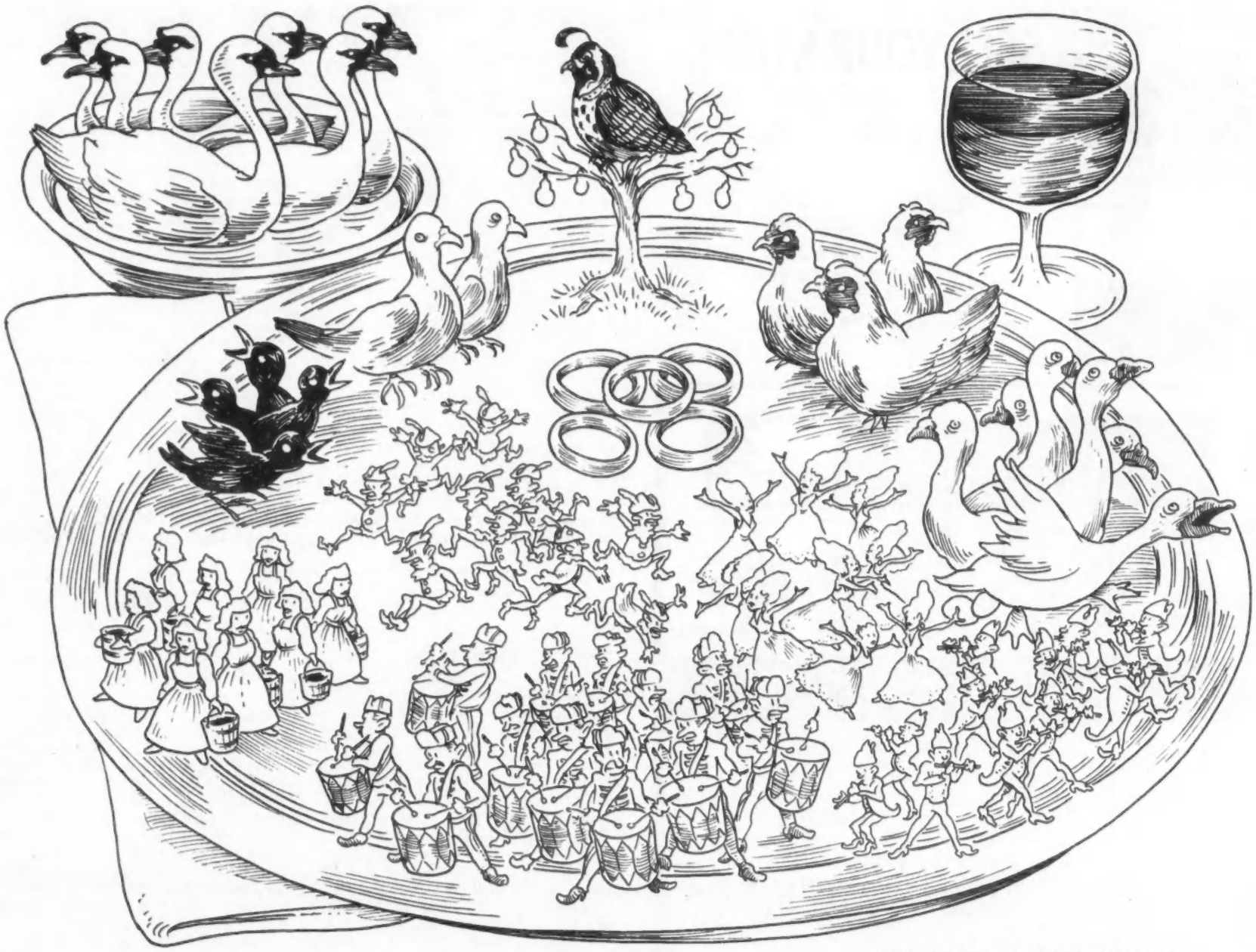
Her turtledoves are humble squabs, enriched with all the ingredients that the French love: lardons, red wine, and shallots. In this case, it'll be your guests, not the birds, who are cooing.

ROASTED SQUAB WITH POACHED QUINCE AND BACON

2 quinces, peeled, halved, and cored
2 cups sweet white wine
1/4 cup sugar
8 peppercorns
2 bay leaves
1 orange, with peel and pith removed, cut into cross sections
1/4 cup white-wine vinegar

Slice the quince into quarters, cover with the remaining ingredients, and cook over medium heat until the quince is tender, about 30 minutes. Set aside.

2 one-pound squabs, rinsed and well-dried (neck and giblets, if any, removed)
2 tablespoons olive oil
1/4 pound thick-cut bacon, sliced into lardons
1 shallot, sliced into cross sections
2 tablespoons red-wine vinegar
1/2 cup rich chicken stock
2 cups sturdy greens (mustard, spinach, or kale)
2 tablespoons cold butter

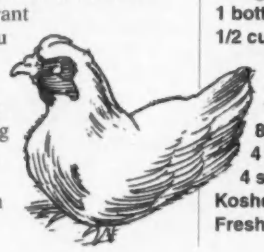


ILLUSTRATIONS BY TONY MILLIONAIRE

Preheat oven to 350 degrees. Salt and pepper the squab breasts. Heat a large sauté pan over medium heat, add the oil, and sear the squabs, breast-side down, until golden (about two minutes). Turn the squabs, transfer to the oven, and cook an additional eight minutes. Remove the birds from the oven, remove them to a platter to keep warm, and drain any excess fat. Add the bacon and shallots to the pan, return to the heat and cook one minute. Deglaze the pan with the vinegar, then add the chicken stock when the vinegar has reduced almost completely. In a separate sauté pan, wilt the greens in two tablespoons water with salt and pepper, then cook until tender (about four minutes). To finish the birds, swirl the butter into the pan sauce, check the seasoning, and add the quince to warm through. Serve the squab over the pile of wilted greens and poached quince, with sauce drizzled over. Serves two.

THREE FRENCH HENS

Clark Frasier and Mark Gaier, Arrows, Berwick Road, Ogunquit, Maine, (207) 361-1100. Where I grew up in Maine, if you lived in one of the old farmhouses that dotted the country roads, you probably kept company with more than a few proud chickens who strutted and preened about the yard. At Arrows Restaurant in Ogunquit, Maine, you won't see any fowl clucking about the property, but you might be deceived into thinking it's a simple country home: an actual 18th-century farmhouse, with working herb and vegetable gardens blooming away in season. This serene setting is one of *Gourmet*'s Top 50 American Restaurants, and any hens you encounter are likely to be roasted in heavenly fashion, perhaps accompanied by some exotic ingredient from the chefs' trips around the world.



Chef/owners Clark Frasier and Mark Gaier tested their skills at San Francisco's acclaimed Stars, but it's their own outpost that has drawn raves from *Bon Appétit* and *Wine Spectator*, and earned them a stunning 27-27-27 *Zagat* rating. Even more impressive, Arrows is tucked along a rural road in a Maine coastal town, not exactly on the beaten path for food magazines. But defying expectation comes naturally to Frasier and Gaier: in addition to raising the local food bar, they host regional dinners featuring food from the far corners of the globe.

Their version of French hens is ideal because the bird can be marinated in the morning, freeing up the cook for holiday shopping. Pair the chicken with roasted shallots, boiled new potatoes, and a tossed green salad, and people will think you've been working on dinner all day.

ARROWS SLOW-MARINATED PRESSED CHICKEN
1 large roasting chicken
1 bottle red wine
1/2 cup extra-virgin olive oil
5 shallots, peeled and finely sliced
12 cloves fresh garlic, peeled and finely sliced
8 sprigs fresh thyme
4 sprigs fresh rosemary
4 sprigs sage
Kosher salt
Freshly ground black pepper

Clean the chicken in cold water, dry with paper towels, then sprinkle with salt and pepper. Place the chicken in a large stainless bowl, breast-side down, and press it down until the bird is flattened by a fifth to a sixth. Cover the bird with all the other ingredients and place the bowl in the refrigerator for at least six hours.

Preheat oven to 425 degrees. Place the chicken breast-side up in a heavy roasting pan or casserole. Put the herbs into the cavity of the chicken, cover the chicken with the shallots and the garlic, and place one inch of liquid in the pan. Place the roasting pan in the oven for 10 minutes, then turn the temperature down to 350 and roast for another 45 minutes. Remove the chicken from the oven, carve it, and serve at once.

FOUR CALLING BIRDS

Melissa Kelly and Price Kushner, Primo, 2 South Main Street (Route 73), Rockland, Maine, (207) 596-0770. Unlike Boston, where traffic provides the soundtrack, the charming town of Rockland, Maine, enjoys a score provided by the music of calling birds. In traditional English lore, blackbirds, thrushes, larks, and sparrows were all well-suited for baking into a spiced holiday pie. You won't find them on the menu at Primo, one of *Esquire*'s Best New Restaurants last year, but all four species thrive in this mid-coastal area, where you just might hear their songs on your way to dinner.

Chef/owners Melissa Kelly and Price Kushner attended summer camp in this bucolic region as children, and have returned as adults to open a jewel of the Maine dining scene. Kelly is a James Beard Award winner for her labors at Old Chatham Sheepherding Company Inn (where Kushner was pastry chef), and has worked behind the stove at some of the nation's most acclaimed institutions, including An American Place, Lulu, and Chez Panisse. Critics from *Food & Wine*, the *New York Times*, *Gourmet*, and *Travel & Leisure* have made the drive up the coast to Rockland to discover Kelly's Italian- and French-influenced take on rustic fare, and to sample Kushner's inventive pastries.

Their calling bird of choice is pheasant, paired with homemade gnocchi for a one-dish meal.

ROAST BREAST OF PHEASANT WITH WILD MUSHROOMS AND POTATO GNOCCHI IN A PARMESAN BROTH
2 pheasants, legs and backbones removed
1 tablespoon butter
4 ounces chanterelle mushrooms, cleaned and sliced
4 ounces black trumpet mushrooms (can use dried; if so, rehydrate in hot water)
1 tablespoon fresh thyme, lightly chopped
1/2 pound fresh spinach leaves, washed
2 cups chicken stock
3 tablespoons finely grated Parmigiano-Reggiano
3 large Yukon Gold potatoes (about 1 1/2 pounds), baked
1 cup all-purpose flour
Freshly ground nutmeg, to taste
Salt and white pepper, to taste

See **DOZEN DELIGHTS,** *page 20*

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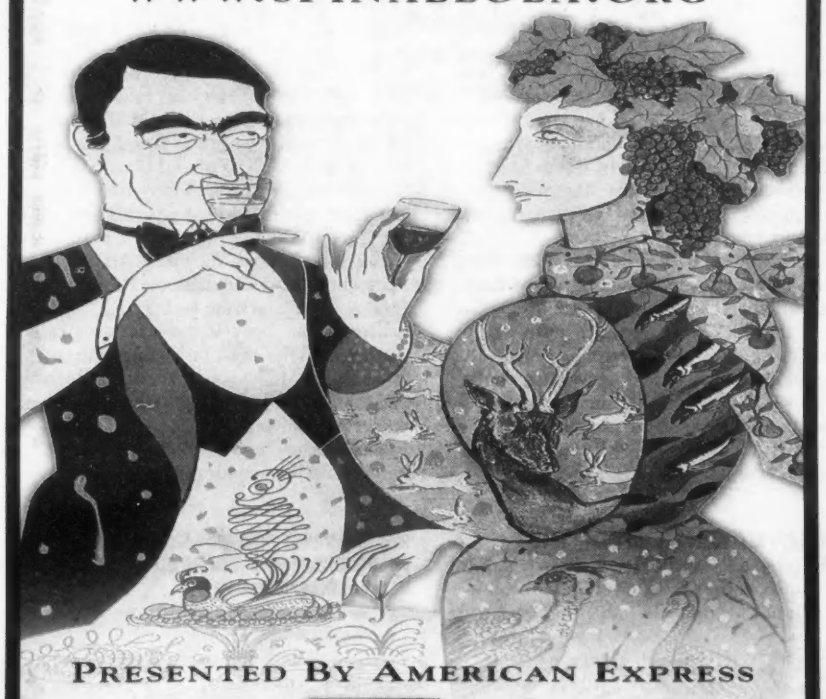

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DOZEN DELIGHTS, *from page 19*

To make the gnocchi, cut the potatoes in half and scoop the flesh. Push through a ricer (best before the potatoes have cooled). Sprinkle with salt and pepper, grated nutmeg, and half the flour. Gently start to knead, adding flour until the mixture forms a dough that is not too firm but not sticky. Cover and set aside for a few minutes. Meanwhile, place a pot of salted water on the stove to boil. In a bowl, make a bath of ice and cold water. Season and sear pheasant, and place in a 375-degree oven for 35 minutes.

While the pheasant is roasting, finish the gnocchi. Cut the dough into four pieces and roll into a rope shape. Cut this rope into 1/2-inch pieces, flouring if necessary. Drop the gnocchi into boiling water a handful at a time and cook two minutes or until they float to the surface. Scoop them out with a strainer and plunge them into an ice bath. Remove them from the ice and place them in a bowl, lightly oiling them with olive oil so they don't stick.

When pheasant is done, remove from the pan and let rest on a carving board. Add butter and mushrooms to pan, then sauté over medium heat, scraping up any bits that may have stuck to pan. Add thyme, chicken stock and gnocchi, parmesan cheese, and spinach; adjust seasoning, and bring to a boil. De-bone the pheasant breast; divide the gnocchi, mushrooms, spinach, and broth between four plates, and place pheasant breast on top. Serves four.

FIVE GOLDEN RINGS

Loren Falsone and Eric Moshier, Empire, corner of Empire and Washington Streets, Providence, (401) 621-7911. Like politicians striving for the brass ring, New England chefs clamored for day five's rings, but Loren Falsone and Eric Moshier of Providence's Empire were the first to claim the prize — perhaps evidence of their passion for deep-frying. In the spirit of Julia Child, they make no apologies for indulging in the pleasures of well-deployed fat, and proudly jazz up an elegant dish with cornmeal-batter-dipped onion rings worth their weight in gold. Though Empire is similarly famous for its French fries, these are simply grace notes on a robust menu of regional Italian cuisine, a natural outgrowth of the chefs' time in the kitchen of the storied Al Forno.

With Al Forno's George Germon helping them, Falsone and Moshier transformed the historic Packard Building near the Trinity Repertory Theatre into a bright, simple room. The only adornments are a 12-foot mirror and plaster cherubs — cheeky relics of the neighborhood's former gay bar and adult bookstore amid the elegance. That kind of juxtaposition is in keeping with the spirit of what Moshier calls "hyper-modern Italian cooking," which earned them both *Food & Wine* Best New Chef awards, and landed Empire on *Condé Nast Traveler*'s Best New Restaurants list.

A different kind of pairing — a "tempura" batter with Thai-style rice flour and the very Southern cornmeal and beer — yield the perfect all-American onion ring.

FIVE GOLDEN RINGS

Note: more beer or water may be added to loosen the "tempura."

At least 2 large Spanish onions, or as many as you like until the batter runs out, sliced into 1-inch-thick slices
1 pound rice flour, preferably Erawan brand from Thailand
4 tablespoons yellow cornmeal
1/2 cup ice-cold water
2 egg yolks
1 teaspoon kosher salt, plus more to taste
1/4 cup golden ale or beer (or more as needed to make a cohesive batter)

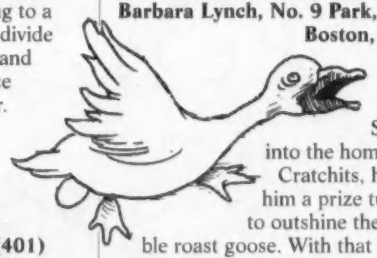
In a deep-fat fryer or saucepan, which can hold four quarts of liquid, heat eight cups of peanut oil to 375 degrees. Slice the onions and soak in cold water in the refrigerator while making the tempura. In a large bowl, place the rice flour and cornmeal. Combine the ice-cold water, egg yolks, one teaspoon of the kosher salt, and beer as needed, and whisk with a wire whip into the dry ingredients.

Pull the onion rings out of the ice-cold water and pat dry. Put as many of the onion rings as will fit at a time into the fryer or saucepan with the batter; slather, and drop into the hot oil. For blotting, have ready plenty of paper towels on a cookie sheet, baking tray, or large plate. Fry to a deep golden color, turning with a slotted spoon as necessary.

Pull up the deep-fryer basket or fish out the onion rings with a large wire skimmer, blot with paper towels, and liberally add kosher salt to taste. Repeat until the onion rings are all fried, keeping the finished rings warm while frying the rest. Serve as a childish side dish with any grown-up pork, chicken, or beef dish. They are especially brilliant with spicy mayonnaise or homemade ketchup. (Empire serves them with duet of pork tenderloin, pounded and griddled into a paillard, and a griddled, brine-cured pork chop with homemade sauerkraut.)

SIX GEESE A-LAYING

Barbara Lynch, No. 9 Park, 9 Park Street, Boston, (617) 742-9991. When Dickens's reformed miser Scrooge bursts into the home of the Cratchits, he carries with him a prize turkey, intended to outshine the family's humble roast goose. With that image ingrained in our collective consciousness, Americans do seem apt to favor any old Tom over the finest goose, despite the latter's place in Christmas lore. (Remember: Christmas is coming, the goose — not a turkey — is getting fat.) But No. 9 Park's Barbara Lynch knows just what to do with the classic bird, as befits a James Beard Award nominee whose restaurant was once named Boston's Best New Restaurant by *Food & Wine* and has been included in *Travel & Leisure*'s Top 50.



With No. 9 Park's elegantly chic décor and menu ingredients like foie gras, it might surprise you to know that Lynch can relate to the Cratchits. Raised in a South Boston housing project, she was first turned on to cooking in her Roxbury high school; she has never forgotten her roots, even as she rose through the ranks of Boston's best kitchens, alongside Michaela Larson and Todd English, before a stint at Galleria Italiana. Her efforts on behalf of the South Boston Neighborhood House have earned her this year's "Doc" Tynan Award — a recognition not of culinary skill but community contribution, another accomplishment to be savored.

Perhaps Lynch's recipe will help the goose stage a comeback on local holiday tables.

CONFIT OF GOOSE WITH FIG BUTTER

1 whole goose
1 cup kosher salt
5 whole bay leaves
1 teaspoon dry thyme
1 pound dry figs
3 shallots, sliced
1 whole cinnamon stick
3 cups red wine
3 cups brandy
1 pound butter
Rendered goose fat

Combine the salt, bay leaves, and dry thyme in a food processor and mix until coarse. Remove the goose from the bones, keeping the halves intact. Rub the salt mixture onto the goose halves and set in a non-reactive pan overnight.

To make the butter: sweat the shallots in one tablespoon butter over medium-low heat for about four minutes. Add the dry figs, brandy, wine, and cinnamon, and cook over low heat until the figs are soft and the liquid is cooked down (about 25 minutes). Chill.

See **DOZEN DELIGHTS,** *page 22*

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DOZEN DELIGHTS, *from page 20*

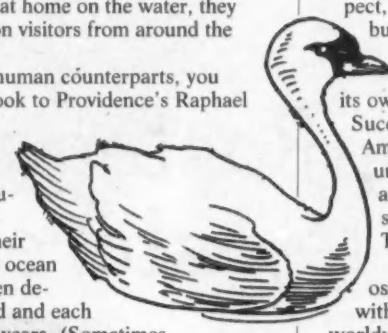
Add the softened butter to the chilled mixture and mix thoroughly. Rinse the goose halves and place them in a roasting pan; cover them with the rendered goose fat and cook at 250 degrees until the meat is tender (about two hours).

Slice the brioche and toast to golden brown. Spread the fig butter on the toasted brioche and top with the warm confit goose pieces.

If this recipe inspires you, call No. 9 Park for information about the upcoming lesson on "How to Cook a Goose," next in its cooking series.

SEVEN SWANS A-SWIMMING

Ralph Conte, Raphael Bar Risto, 1 Cookson Place, Providence, (401) 421-4646. For many, the most beloved inhabitants of Boston's Public Garden are its swans. Devoted mates at home on the water, they cast a spell on visitors from around the world.



For their human counterparts, you might well look to Providence's Raphael Bar Risto, where you'll find Ralph and Elisa Stufano Conte, who make their home on the ocean and have been devoted to food and each other for 20 years. (Sometimes Conte himself reels in the catch of the day.) From their humble first venture in Cranston to their stunning, design-award-winning Union Station place in Providence, they have attracted food-lovers from around the globe.

Ralph Conte's antipasti, pasta, and pietanza have been praised in *Wine Spectator*, *Travel & Leisure*, *Bon Appétit*, and the *New York Times*, and earned him the honor of two invitations to cook at the James Beard House. Influenced by the traditions of his family's ancestral home, Conte experimented with rustic ingredients long before the recent resurgence of peasant-style dishes. His expertise has made him a fixture in Italian-cooking magazines and a frequent guest teacher at the Italian Culinary Institute in New York.

For the holidays, Conte lets duck stand in for swans, with spices and a ruby-port sauce to set the romantic mood.

SEVEN-SPICE PAN-SEARED DUCK BREAST WITH RUBY-PORT-MAPLE SAUCE

Marinade
1 tablespoon cinnamon
1 tablespoon ground ginger
1 tablespoon nutmeg
1 tablespoon cumin
1 tablespoon ground cloves
1 tablespoon dry mustard
1 tablespoon turmeric
2 cups cabernet
1 cup olive oil
1/2 cup brown sugar
2 tablespoons salt
2 tablespoons black pepper
8 halves boneless duck breasts (skin on)
2 tablespoons butter

Combine marinade ingredients and rub all over the duck breasts. Place in a stainless-steel bowl or other non-reactive container, marinate three to four hours in the refrigerator, then remove breasts from the marinade. In a large sauté pan, melt the butter over high heat and sauté the breasts skin-side-down first. Turn when they're a deep brown and continue sautéing until both sides are a deep brown. Baste with the marinade, transfer to a 400-degree-oven, and bake for 20 to 30 minutes, medium-rare to medium. Slice the breasts on the bias and serve with ruby-port-maple sauce, wild-rice pilaf, or boiled parsley potatoes, and edible orchard-and-haricot-vert salad. This dish goes well with pinot noir.

Ruby-port-maple sauce
2 tablespoons chopped garlic
2 tablespoons chopped shallots
2 ounces butter
1 quart ruby port
1 tablespoon chopped fresh thyme
1 quart veal demi-glace
Salt and pepper, to taste

Melt butter in a saucepan. Add garlic and shallots, and sauté until translucent. Add port and maple syrup, reduce by half. Add veal demi-glace and reduce approximately 15 minutes. Strain through a chinois or fine-mesh sieve. Season with salt and pepper.

EIGHT MAIDS A-MILKING

Ken Oringer, Clio, 370 Comm Ave (in the Eliot Hotel), Boston, (617) 536-7200. There are maids at the Eliot Hotel, but they aren't milking anything. These maids are turning down the fine linens for well-heeled guests and directing them downstairs to one of Boston's most acclaimed restaurants. Nestled in a boutique hotel, Clio is as upscale as one might expect, but it's anything but staid. The buzz — both in the restaurant and about it — makes it clear that this is a serious food destination in its own right. Voted "Most Likely to Succeed" by the Culinary Institute of America, chef Ken Oringer worked under Jean-Georges Vongerichten and made a name for himself with sojourns at River Café, Al Forno, Terra, Silks, and Tosca.

At Clio, he has entered the stratosphere of culinary recognition, with nods from food publications worldwide. After three years as a nominee for the James Beard Best Chef in the Northeast award, he finally won it in 2001. Not resting on his laurels, Oringer continues to travel throughout the US, Europe, and Asia to study food preparations and traditions. Lucky diners savor the vibrant results — like ceviche of Japanese octopus — that have landed Clio in *Gourmet*'s Top 50.

For his recipe, the milkmaids get a workout: they must yield a quart of heavy cream for this ethereal and decidedly upscale delight.

CELERY-ROOT MOUSSELINE WITH BLACK-TRUFFLE FONDUE AND BITTER COCOA

Mousseline
2 pounds celery root
1 quart heavy cream
2 tablespoons butter, browned
4 shallots, sliced and sweated in butter
1/2 teaspoon lemon juice
Salt, pepper, and celery salt, to taste

Peel celery root and cut into large dices. Place in saucepan and cover with heavy cream. Season with salt, pepper, and celery salt. Cook until very soft. Drain, reserving the liquid. Purée in the blender with some liquid and shallots to the consistency of crème anglaise. Add brown butter and lemon juice. Put through a fine chinois and strain again. Put in an "espumas bottle" with a nitrous oxide canister (or any similar bottle unit intended for foaming), then pressurize.

Black-truffle fondue
1 gallon pig-foot stock
1/2 pound black truffles
4 ounces truffle juice
4 ounces butter
Salt and pepper, to taste
2 tablespoons chopped black truffles
4 tablespoons chopped chives

Reduce stock to one quart. Grate black truffles on box grater and add to stock. Add truffle juice, butter, salt, and pepper. Blend until truffles are puréed. Set aside warm. To serve, put truffle fondue on the bottom of individual espresso cups, top each with celery-root mousseline, then dust with cocoa powder, chopped truffles, and chopped chives.

See **DOZEN DELIGHTS,** *page 24*

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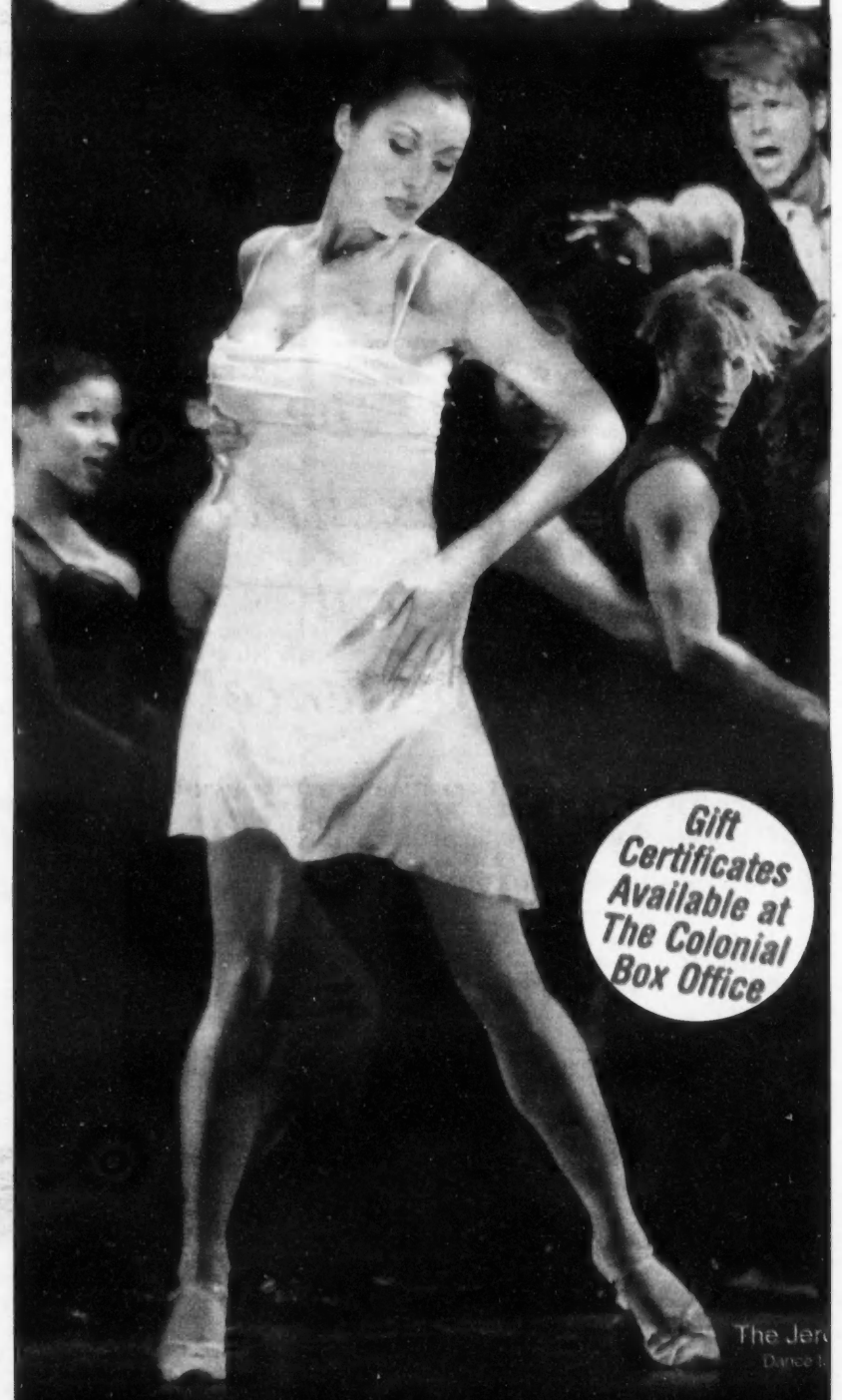

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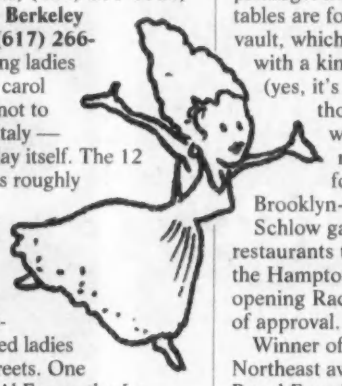
DOZEN DELIGHTS, *from page 22*

NINE LADIES DANCING

Johanne Killeen and George Germon, Al Forno, 577 South Main Street, Providence, (401) 273-9760; Café Louis, 234 Berkeley Street, Boston, (617) 266-4680. The dancing ladies of the Christmas carol trace their roots not to England, but to Italy — just like the holiday itself. The 12 days of Christmas roughly approximate Italy's earlier pagan holiday of Saturnalia, a time of festive family meals, gift-giving, and masked ladies dancing in the streets. One fabulous meal at Al Forno, the *International Tribune*'s Number One Casual Restaurant in the world, and you'll be convinced that the best celebrations do indeed spring from Italy. The inventors of grilled pizza, and acclaimed for their oven-baked pasta dishes, Johanne Killeen and George Germon are to Italian cooking what Julia Child is to French — cultural interpreters, talented artists, and ardent defenders.



It's impossible to list all their awards (a James Beard win and multiple nominations among them) or critical accolades (including *Gourmet*'s Top 50), but a few details paint the picture: the number of famed chefs who trained with them, the success of their book *Cucina Simpatica: Robust Trattoria Cooking* (HarperCollins, 1991), and the fact that they are routinely invited to teach cooking in Tuscany and Venice. Luckily, New Englanders are able to enjoy the couple's creations nearby, at Al Forno in Providence, or at Café Louis at Louis Boston (with David Reynoso), which serves memorable dinners even after the boutique itself closes for the day.

Killeen and Germon offer ladies of the sea — fresh local scallops, with dancing salt — for their rendition of the ninth day of Christmas.

SEA SCALLOPS IN DANCING SALT DRESSED UP FOR CHRISTMAS
6 baby red potatoes, sliced 1/16 inch thick, skin on
2 scant teaspoons sea salt or one scant tablespoon kosher salt
10 fresh sea scallops, dried thoroughly on paper towels
2 heaping tablespoons crème fraîche or sour cream
2 heaping tablespoons osetra, sevruga, or beluga caviar
1 to 2 tablespoons extra-virgin olive oil

Place the potatoes in a saucepan with cold water and cover. Bring to a boil and simmer until the potatoes are tender, five to seven minutes. Drain and keep warm.

Heat a nine-inch cast-iron skillet over your hottest flame. Sprinkle the salt evenly over the surface. After about three to four minutes, the heat will cause the salt to dance — or jump — in the pan. Gently place the scallops on the salt, leaving space around each scallop. Sear until small beads of moisture appear on the top of each scallop, two to three minutes. With tongs, turn the scallops onto portions of the skillet where the salt is undisturbed. Sear another two minutes or until you can see the translucency disappear as the scallops become opaque. Remove from the heat.

To serve, divide the potato slices on two warmed dinner plates. Surround the potatoes with the scallops. Top the potatoes with crème fraîche and then the caviar. Drizzle scallops with olive oil and serve right away. Serves two.

TEN LORDS A-LEAPING

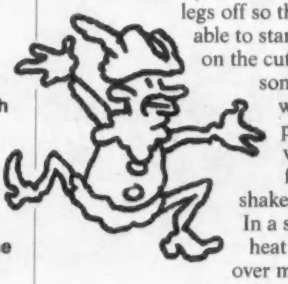
Michael Schlow, Radius, 8 High Street, Boston, (617) 426-1234. Lords not only leap at the chance to dine at Radius, they line up for the privilege. Boston's most sought-after tables are found in the former bank vault, which has been transformed with a kind of minimalist opulence (yes, it's possible) into a haven for those possessed of lordly wealth — or those who merely save their pennies for the perfect meal.

Brooklyn-born chef Michael Schlow garnered attention at top restaurants throughout Long Island, the Hamptons, and Manhattan before opening Radius in Boston to cheers of approval.

Winner of the Best Chef in the Northeast award from the James Beard Foundation, Schlow has twice been invited to cook at the Beard House, where he displayed intense tastes and vibrant presentation. With *Food & Wine* awards for Best New Chef and Best New Restaurant, and a *Gourmet* Top 50 slot, he has plenty to boast of, though his most iconic achievement may have been cooking dinner for Julia Child — an event as memorable as his recipes.

Below, his recipe for leapers, made in quite lordly fashion.

FROGS' LEGS WITH SPINACH PURÉE, YUKON GOLD POTATOES, AND SMOKED BACON
12 "Frenched" extra-large frogs' legs
4 tablespoons spinach purée (recipe follows)
1 Yukon Gold potato, blanched and diced small
1/2 teaspoon rendered smoked bacon, diced small
1 ounce shallots, diced
1 ounce julienned leeks
Pinch of rosemary
2 small pluches (leaves) of frisée
1 cup carrot juice, reduced to a syrup
Flour to dust frogs' legs
Salt and pepper, to taste
Olive oil for sauté



Cut the very bottom of the frogs' legs off so they will be able to stand upright on the cut end. Season the legs with salt and pepper. Dust with the flour and shake off excess. In a sauté pan, heat olive oil over moderate heat. Sauté frogs' legs until golden brown, keep in a warm place, and reserve. Reheat the spinach purée. Make a small circle in the center of the plate. Heat the potato, smoked bacon, leeks, and shallots in olive oil, and season with salt, pepper, and pinch of rosemary. Spoon this mixture into the center of the spinach purée and top with a bit of the frisée. Stand six of the frogs' legs around the circle and place a few drops of the carrot juice around the plate. Serves two.

Spinach purée
1 cup cleaned blanched spinach, squeezed of excess water
1/2 cup cleaned blanched Italian parsley, squeezed of excess water
3 tablespoons butter
Salt and white pepper
1 ounce water

Combine all ingredients in a high-speed blender and purée until smooth.

ELEVEN PIPERS PIPING

Thomas John, Mantra, 52 Temple Place, Boston, (617) 542-8111. The pipers piping in Thomas John's boyhood weren't bewigged English revelers, but part of the colorfully clad marching band that accompanies the Indian Air Force, in which his father was a wing commander. John grew up in Southern India, where his father eventually became a farmer, his mother tended a two-acre kitchen garden, and the future chef helped prepare the elaborate annual Onam feast for his family. After studying hotel cooking in Madras and Delhi, he eventually found himself at the Oberoi, one of Asia's most acclaimed institutions, and contributed to Oberoi's *Food of India* cookbook. Later, as executive chef at Le Méridien in Pune, he oversaw four restaurants at once.

When he arrived in Boston, he was unknown to many — but that didn't last long. With Indian and Southeast Asian elements adding complexity to his French and American offerings, John brought an entirely new palate to the city. The *Wall Street Journal*, *Esquire*, *Travel & Leisure*, and *Food & Wine* all chimed in with their praise as a result — the perfect welcome for a chef far from home.

For the 11th day of Christmas, John steers away from spicy Asia and offers up this sweet confection of piping rich mousse on tiny macaroons.

PIPED MOCHA MOUSSE ON PETIT MACAROONS
Macaroons
2/3 cup whole blanched almonds
3/4 cup sugar
3 tablespoons egg whites
1/2 teaspoon almond extract

Line baking sheet with parchment paper. Grind almonds in a food processor until fine. Add egg whites and almond extract and process to paste. Fill mixture in a pastry bag; pipe 1 1/2-inch round and about 1/2-inch high on the baking sheet, rest for a half-hour. Bake macaroons for 20 minutes in a preheated 300-degree oven. Cool. Peel each cookie from the sheet and store in an airtight container in the refrigerator.

Mocha mousse
9 ounces Valrhona milk chocolate
4 teaspoons powdered instant coffee dissolved in 1/4 cup water
1 1/2 cups heavy cream

Place chocolate and coffee in a medium-size heat-proof bowl. Melt the chocolate mixture over a bowl of hot water. Stir till smooth. Remove chocolate from heat and let cool to 85 degrees. Whip cream to a soft peak stage. Fold carefully into chocolate mixture. Fill a pastry bag and squeeze the mixture onto each macaroon. Arrange petit macaroons on a platter and serve. Optional: decorate each with a piece of gold leaf. Makes 24 pastries.

TWELVE DRUMMERS DRUMMING

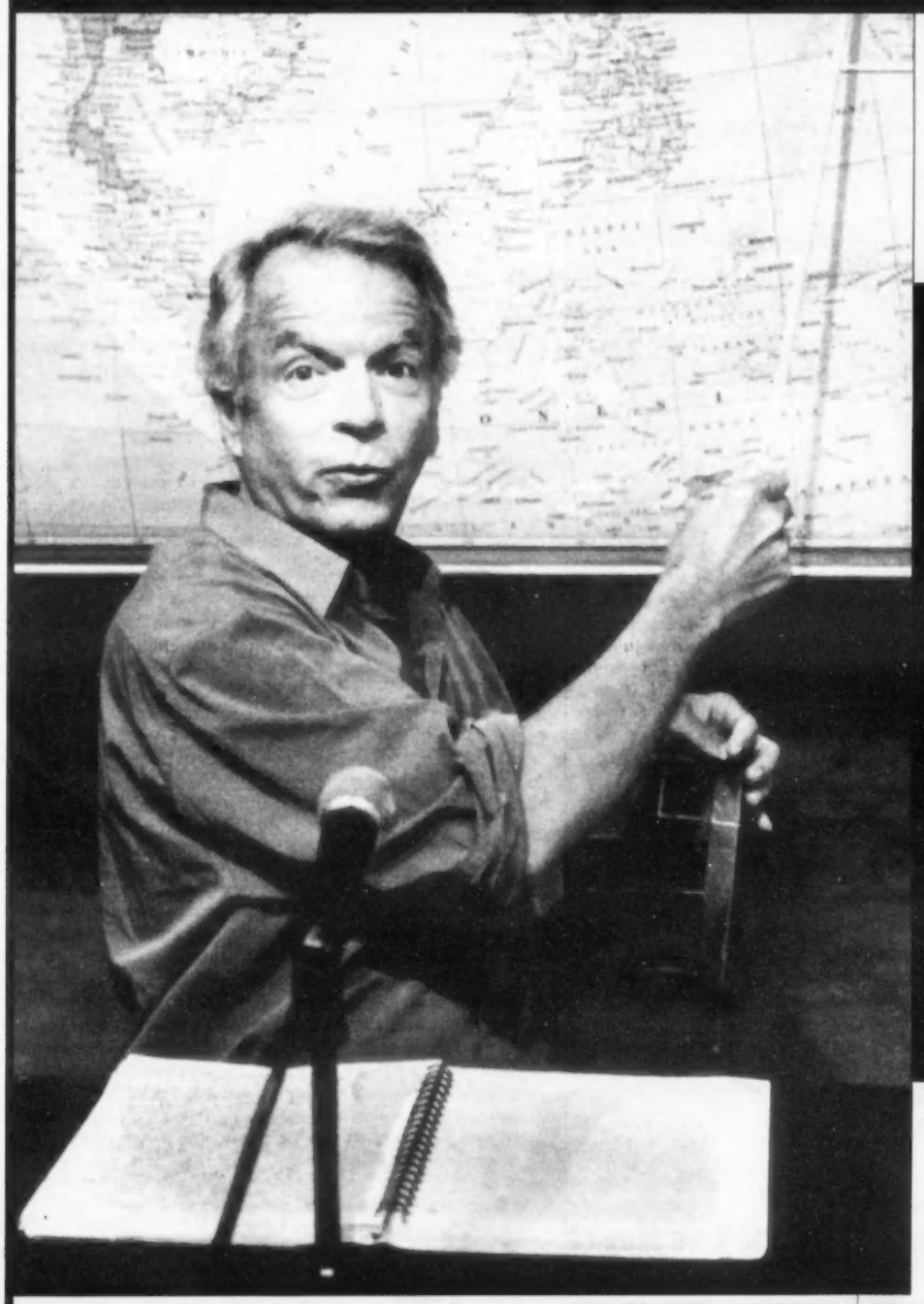
Sam Hayward, Fore Street, 288 Fore Street, Portland, Maine, (207) 775-2717. That steady drumbeat you hear is critical acclaim. It has been building up over Sam Hayward's three-decade career in Maine's culinary circles. But the praise has reached a crescendo over the last year, with Fore Street ranking highest of any restaurant in New England in *Gourmet*'s Top 50, followed by a lengthy profile in *Saveur*, not to mention a James Beard

See **DOZEN DELIGHTS,** *page 26*

SPALDING GRAY

performs his Obie Award-winning masterpiece

SWIMMING TO CAMBODIA



"Like a superb playwright, Gray builds the commonplace into the extraordinary story that pulls the listener in, transporting him to another place and time."

– Chicago Reader

In *Swimming to Cambodia*, Spalding Gray weaves together recollections of his childhood in Rhode Island, stories of his experience as an actor in the film *The Killing Fields*, observations on the political and social climate of Southeast Asia, and much more. Delivered in a breakneck, riveting stream of consciousness, Gray's celebrated monologue has lost none of its power to provoke, overwhelm, and transform.

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DOZEN DELIGHTS, *from page 24*
benefit dinner and praise from *Wine Spectator* magazine. Suddenly, the soft-spoken chef is finding his name on everyone's lips.

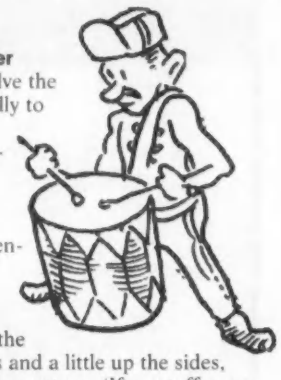
It's a well-earned vindication of Hayward's quest to cultivate respect for Maine ingredients. Local farmers bring him their best produce and he employs a forager who seeks fiddleheads, leeks, and edible mushrooms throughout Northern New England. Of course, this being Maine, the seafood shines, but the state also provides a glowing vegetable cooler — filled with visible bounty — which makes up the true heart of the restaurant.

Hayward crowns our list with figgy pudding, perfect little drums with unassailable holiday credentials. Merry Christmas to all, indeed.

INDIVIDUAL FIG-PUDDING DRUMS WITH VANILLA-CRANBERRY SAUCE

Toffee

3/4 cup granulated sugar
2 tablespoons water
4 tablespoons unsalted butter



In a small saucepan, dissolve the sugar in the water. Boil rapidly to caramelize to a chestnut-brown color. Immediately remove from heat and swirl in the butter until completely smooth. Working quickly to prevent the toffee from hardening, pour about one tablespoon of the hot toffee into six six-ounce ovenproof ceramic or glass ramekins, tilt the ramekins to coat the bottoms and a little up the sides, and allow to cool to room temperature. (If any toffee remains, you may pour the excess onto a lightly buttered cookie pan and cool to use for another purpose.)

Puddings

6 whole dried figs, stems trimmed, diced into 1/4-inch cubes
1/4 cup hard cider (sweet cider may be substituted; reduce brown sugar in recipe by one tablespoon)
1 cup all-purpose flour
1/8 teaspoon salt
1 teaspoon baking powder
8 tablespoons (one stick) unsalted butter, room temperature
1/2 cup packed brown sugar
3 eggs
1 egg yolk
1/2 teaspoon grated fresh gingerroot
3 tablespoons dark Jamaican rum
1 teaspoon vanilla extract
4 to 6 fresh ripe figs: Black Mission, Brown Turkey, or a combination (for the final assembly)

Toss diced figs with hard cider, cover tightly, and chill overnight. Preheat oven to 325 degrees. Combine flour, baking powder, and salt, and sift or toss with a wire whisk. Cream butter and sugar in electric mixer until light and fluffy. Add eggs and egg yolk one at a time, beating until completely incorporated. Beat in vanilla extract, grated ginger, and rum. Gently fold flour mixture in three additions. Fold in figs and any unabsorbed cider.

Divide batter among the six toffee-lined ramekins. Place ramekins on a cookie sheet and place in upper third of preheated oven. Bake about 45 minutes, or until edges have shrunk back slightly from the ramekins. Cool 10 minutes. Run a knife around the insides of the ramekins and invert onto dessert plates. To serve, slice or quarter fresh ripe figs and put a few slices on each plate to accompany the puddings. Spoon warm cranberry-vanilla sauce around and over each pudding.

Cranberry-vanilla sauce

1 vanilla bean, preferably Tahitian
8 tablespoons (one stick) unsalted butter, room temperature
1 cup fresh cranberries
1/2 cup sugar
1 cup hard cider (or substitute sweet cider and reduce sugar by three tablespoons)

Split the vanilla bean and, using the back edge of a thin knife, scrape the moist dark sticky stuff (which are the seeds) out of the bean. Place the seeds on a clean cutting board, and mix the butter and vanilla seeds by "smearing them" together with a rubber spatula or palette knife. Place butter in a small bowl and set aside. In a non-reacting skillet, combine cranberries, sugar, and cider. Bring to a boil. Reduce to a simmer and cover.

Steam the berries for about five minutes. Remove the cover and pour the berry mixture into a wire sieve or strainer set over a non-reacting bowl. Press down the berries with the back of a spoon to squeeze out as much juice as you can. Discard the berries. Return the berry juices to the skillet, and, over medium heat, whisk in about four tablespoons of the vanilla butter, reserving the remainder for another purpose if desired. Serves six. ■

David Valdes Greenwood can be reached at valdesgreenwood@worldnet.att.net.

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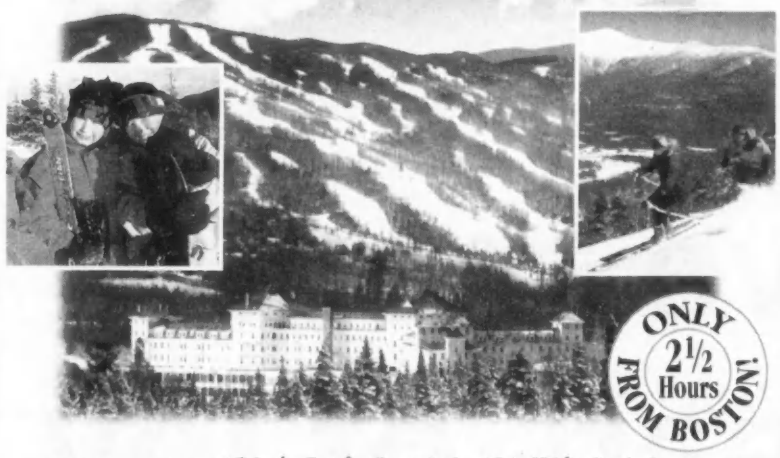

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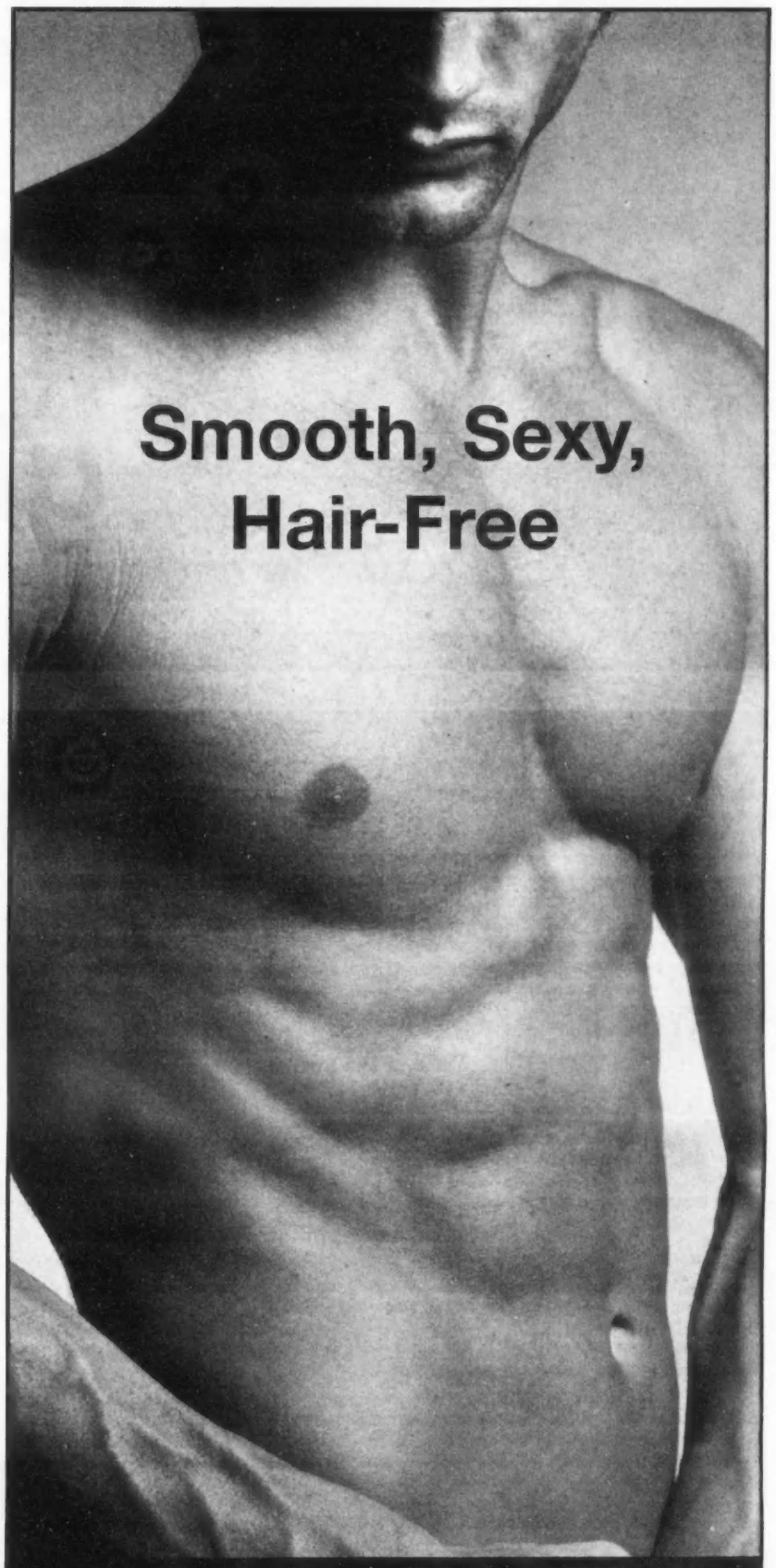

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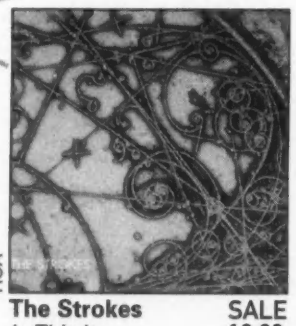

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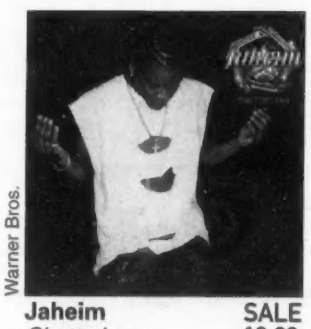

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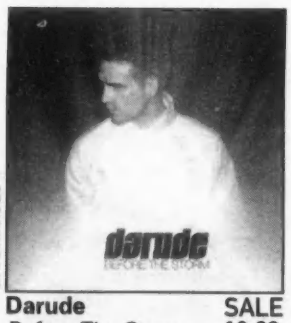

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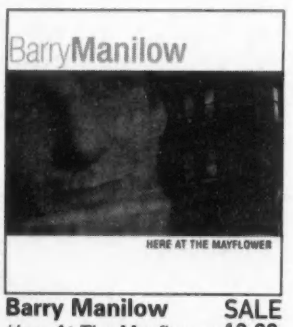

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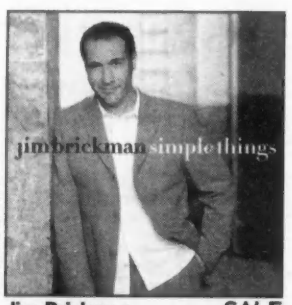

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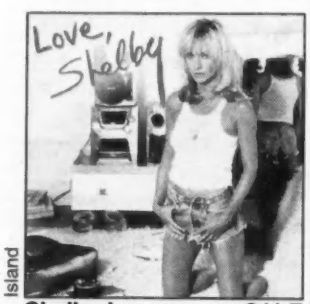

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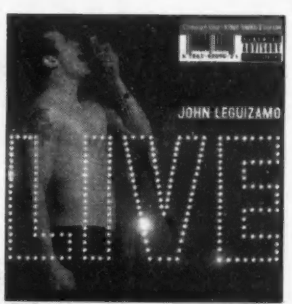

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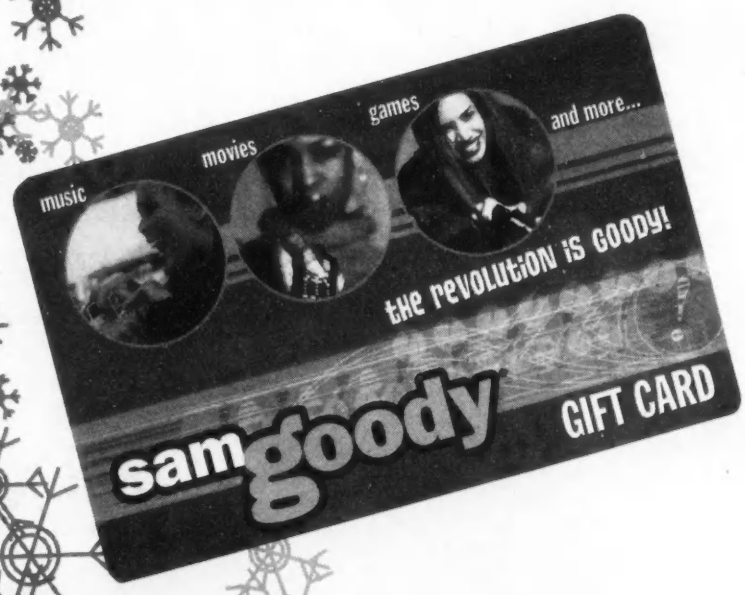

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- USS *Constitution* Museum, Boston National Historical Park, Boston, (617) 426-1812
- MIT Museum, 265 Mass Ave, Cambridge, (617) 253-4444
- Museum of Transportation, Larz Anderson Park, 15 Newton Street, Brookline, (617) 522-6547
- New England Aquarium, Central Wharf, Boston, (617) 973-5200

WHERE SHOULD I *begin*?" you ask yourself, setting out to find unusual and meaningful gifts this holiday season. You're not alone if you cringe at the thought of leaving your cozy abode for the chaos of shopping malls, crowds, and long lines. Wouldn't it be nice if there were a place where you could find something just right for everyone on your list — and where your purchases would support a worthy cause? Impossible, you say? Consider spending a peaceful afternoon browsing the works in a local museum, then winding down the day with a stroll through the museum's shop.

This city is *filled* with spectacular museums (too many to mention here), and most of them have stores. The merchandise reflects the mission of each institution, and is often based on the museums' permanent collections or current exhibits. And those who shop in museum stores leave not only with beautiful and exotic gifts, but also with the knowledge that they've helped support the museums themselves. For example, sales from the store at the Museum of Science supply roughly 11 percent of the museum's total revenues. The money goes toward improving facilities and developing exhibits and programs.

REINDEER NAPKIN RINGS

"Museum shops are great for one-stop holiday shopping; there are always unique gifts for all of my friends' and family's individual tastes," says informed shopper Wendy Newman. "There's some type of art that appeals to everyone, from jewelry to coffee-table books."

Making your holiday purchases in museum shops is a powerful way to acknowledge the importance of these institutions. Happy shopping!

TIFFANY PEACOCK ORNAMENT

FOR CHIC, sophisticated, and sparkly gifts (perhaps for New Year's Eve?), check out the exhibition shop (upstairs from the main store) at Boston's preeminent **Museum of Fine Arts** (465 Huntington Avenue, Boston, 617-267-9300). The store currently focuses on the theme of "The Look: Images of Glamour and Style." The exhibit, on display through January 6, features exquisite photographs by Horst P. Horst and George Hoyningen-Huene, along with other works by the likes of Man Ray, Edward Steichen, Richard Avedon, and Herb Ritts. You'll be transported to 1930s Paris, at the high point of fashion and art, as you move through the exhibit and then into the shop.

Shiny tiaras ($12 for child, $28 for adult), martini flasks ($56) and glasses ($39/set of four), silver cigar holders ($64), cloches ($125), and magazine totes ($32-$38) made from *Vogue* images from the '20s and '30s fill the store with holiday flair. Two notable books, *Shaken Not Stirred: A Celebration of the Martini* (HarperCollins, $10) and *The Savoy Cocktail Book* (Pavilion Books, $19.99) may come in handy this festive season. And videos about the time period, bubble magnets with images of glamorous women, posters, and numerous fashion books line the store's walls, presenting the visitor with a multitude of elegant options.

After you've experienced the exhibit and accompanying shop, head downstairs to the MFA's café for a cappuccino before popping into the museum's main store. The popular Boston Common at Twilight Christmas cards are back, accompanied this season by magnets and bookmarks with

See **ART OF SHOPPING,** *page 37*

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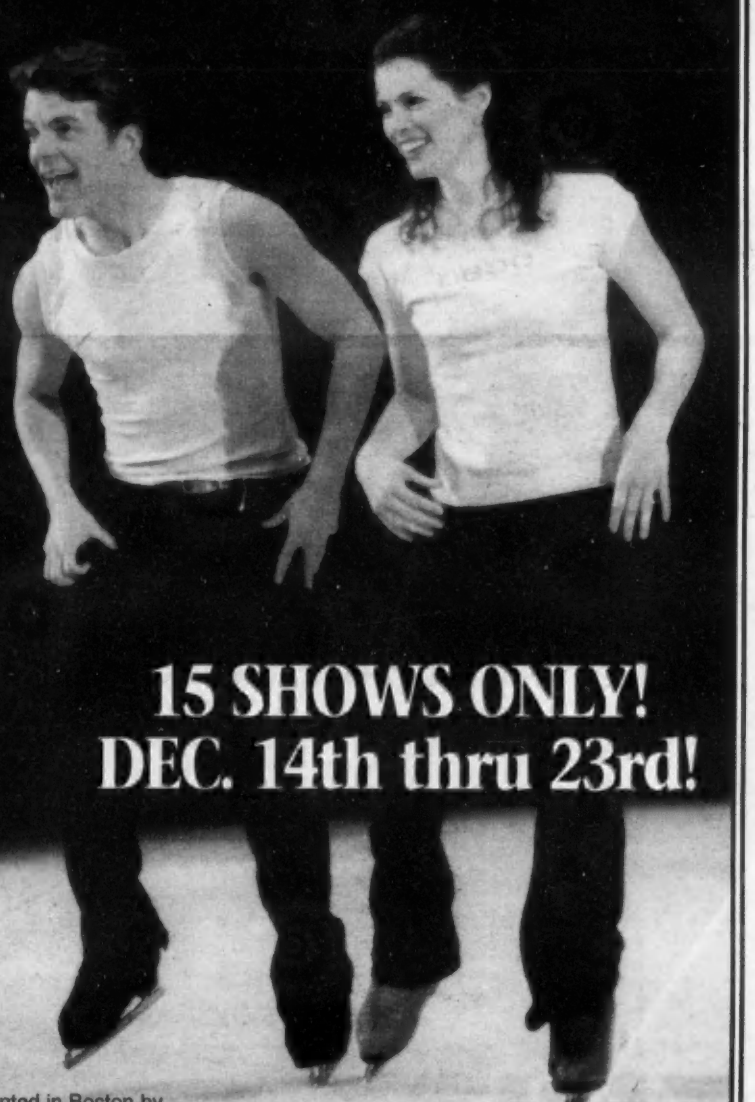

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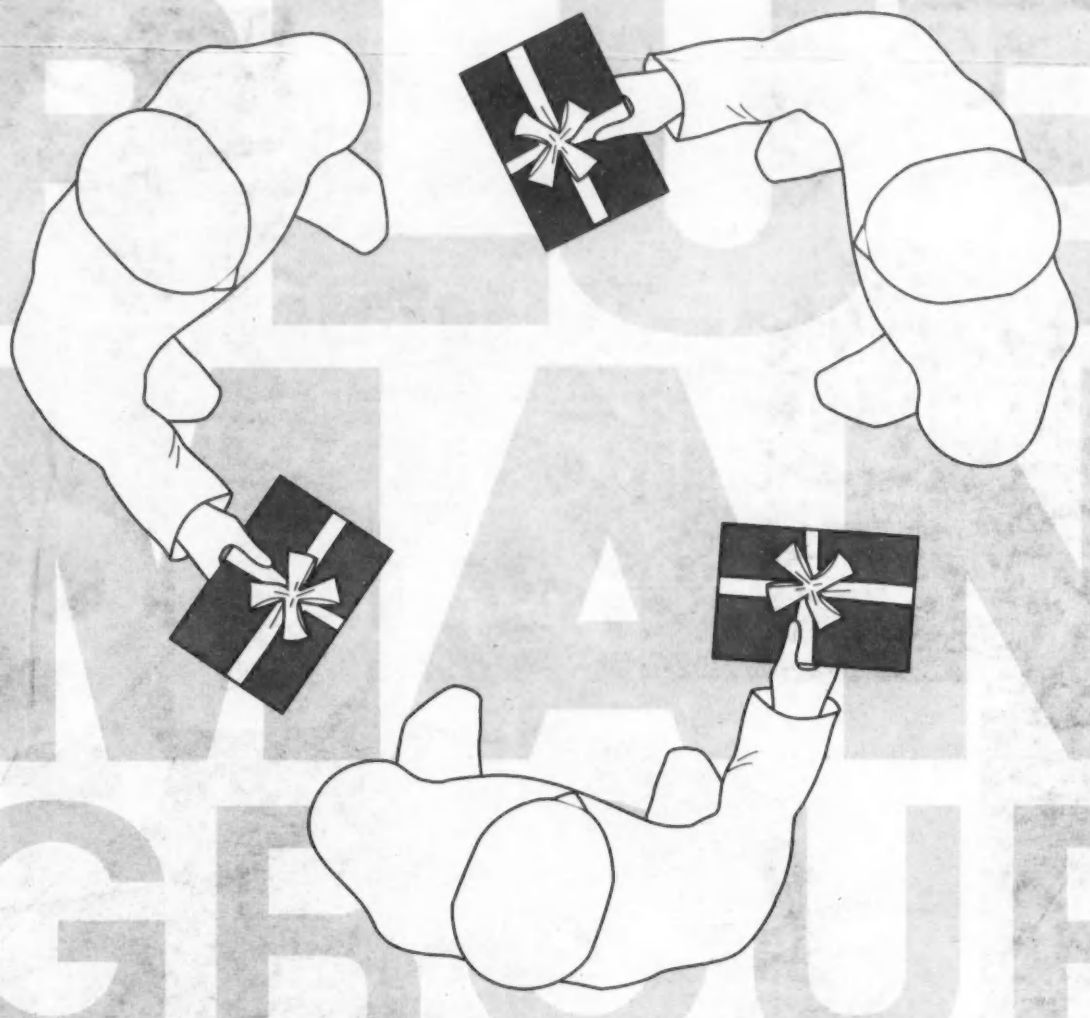

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Dec.10 NO SHOW	**Dec.11** 8pm	**Dec.12** 8pm	**Dec.13** 8pm	**Dec.14** 4,7+10pm	**Dec.15** 4,7+10pm	**Dec.16** 1,4+7pm
Dec.17 NO SHOW	**Dec.18** 5+8pm	**Dec.19** 5+8pm	**Dec.20** 5+8pm	**Dec.21** 4,7+10pm	**Dec.22** 4,7+10pm	**Dec.23** 1,4+7pm
Dec.24 2+5pm	**Dec.25** NO SHOW	**Dec.26** 2,5+8pm	**Dec.27** 2,5+8pm	**Dec.28** 4,7+10pm	**Dec.29** 4,7+10pm	**Dec.30** 1,4+7pm
Dec.31 4,7+10pm	**Jan.1** 2,5+8pm	**Jan.2** 2,5+8pm	**Jan.3** 5+8pm	**Jan.4** 4,7+10pm	**Jan.5** 4,7+10pm	**Jan.6** 1,4+7pm

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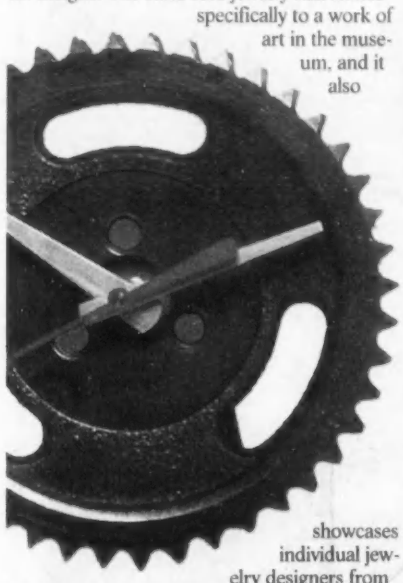
NATIONAL AMUSEMENTS

ART OF SHOPPING, *from page 32*

the same peaceful image. Brightly colored glass sun catchers ($38) and molded glass votives ($26) make beautiful and simple gifts, as do metal reindeer napkin rings ($18/set of four) and delicately painted Tiffany ornaments ($24).

You'll be hard-pressed to find a jewelry selection quite like the MFA's, with its reproductions of ancient Egyptian, Roman, and Greek jewelry, as well as Asian, Indian, Czech, and Austrian designs. The store sells jewelry that relates specifically to a work of art in the museum, and it also showcases individual jewelry designers from New England and all over the world. "Our selection is constantly changing," says jewelry salesperson Barbara Gaydos. "For holiday flavor, people may want to buy more fanciful, dressy jewelry — pearls and rhinestones, for example, which we have here on display."

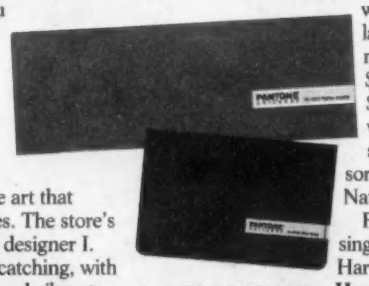


AUTO-PART CLOCK

Over at the **Museum of Science** store (Science Park, Boston, 617-723-2500), you'll find more than just astronaut ice cream and plastic dinosaurs. The vast selection of hands-on educational kits, such as the Young Naturalist Kit ($18.95), and a kit called "Go Weather" ($23.95) — which teaches how to build a barometer, produce rain and thunder, and chart wind speed — might make you wish you were eight years old again. Inspired by the current Big Dig exhibit on display at the museum, the store promotes the theme of construction with its impressive selection of books, including *Industrial Design A-Z* (Taschen, $32) and the *Visual Dictionary of Buildings* (DK Publishing, $18.95), various construction-related kits, and children's T-shirts and hardhats — all of which make fun presents with an educational twist.

Especially appealing at the MOS shop is a new brand of funky, handmade products put out by Oregon-based Resource Revival, a company that has mastered the art of recycling. Since 1994, Resource Revival has saved more than 100,000 pounds of used bicycle and car parts from landfills and turned them into an eclectic selection of accessories, including picture frames, clocks, key chains, candle holders, and bracelets ($4.95-$38).

It's not surprising that the store at the **Institute of Contemporary Art** (955 Boylston Street, Boston, 617-266-5152) has some interesting gifts that you won't see anywhere else. As one of the first places to exhibit a range of legendary artists — from Pablo Picasso to Cindy Sherman — the ICA continues to showcase art that challenges and inspires. The store's new line of jewelry by designer I. Ronni Kappos is eye-catching, with its geometric designs and vibrant, retro colors. The bracelets, necklaces, and earrings (all around $40) are made from vintage German beads and coupled with a modern aesthetic. Also at the ICA shop is a new line of designer accessories — pencil bags ($15), business-card holders ($7.50), small-notebook covers ($28) — made by Pantone. You'll also find "The Strap" ($20), a long strip of rubber that you attach to your wall for inserting notes, mittens, your wallet, or whatever else you want to keep secure and convenient.



PANTONE PENCIL CASE AND BUSINESS CARD HOLDER

A little-known museum well worth visiting is the International Institute of Boston's **Dreams of Freedom** (1 Milk Street, Boston, 617-695-9990), an immigration museum located along the Freedom Trail, near Downtown Crossing. Dreams of Freedom explores the roles, lives, and history of Boston's immigrants, and the store is filled with interesting gift ideas. Here you'll find gorgeous carved wooden boxes ($18.95-$36), family-tree charts ($5), unique cards from Brazil (75 cents), and books such as *Through the Eyes of Your Ancestors* (Houghton Mifflin, $16) by Maureen Taylor and *Rethinking Multiculturalism: Cultural Diversity and Political Theory* (Harvard University Press, $35) by Bhikhu Parekh. There's also a simple, beautiful basket from the Philippines ($9.95) made by a nonprofit organization called SERRV, whose mission is to promote economic and social progress in developing regions of the world.

BIKE CHAIN PICTURE FRAME

The **Store@DeCordova**, at the DeCordova Museum and Sculpture Park (51 Sandy Pond Road, Lincoln, 781-259-8355), is one of the best museum shops around. Among the various items for sale here are a humorous clock made from a fly swatter ($18), a large selection of handmade ornaments ($10-$30), pottery and glasswork made by regional artists (prices vary), chenille scarves ($95), hand puppets ($12.95), and one-of-a-kind lamps, including a floor lamp appropriately called "Glow Worm" ($235).

After a short walk from Harvard Square, you'll find the **Harvard Art Museums**, considered among the leading university art museums in the world. All three — the **Fogg Art Museum**, the **Busch-Reisinger** (both at 32 Quincy Street, Cambridge, 617-495-9400), and the **Arthur M. Sackler Museum** (485 Broadway, Cambridge, 617-495-9400) — share a gift shop that mirrors the range and richness of each museum's collection. You'll find exquisite Pakistani shawls ($55-$125), reproductions of German Expressionist art ($2.50-$18), Japanese brushes ($6) and ink ($12), intricately patterned ornaments ($2-$15), origami pinwheels ($7), Santa Claus figures made in Poland ($11), and an array of handcrafted items from all over the world.

FLYSWATTER CLOCK

Also a short distance from Harvard Square, **Harvard's Museum of Natural History** (26 Oxford Street, Cambridge, 617-495-3045) has a store well worth the walk. Particularly impressive are the brilliant mounted butterflies ($18.95-$90), amethyst clusters ($6.95-$95), and fossils ($9-$35), which make great stocking stuffers, not to mention the assortment of educational toys and Native American handicrafts.

Finally, if you're looking for a single spot to get a taste of all the Harvard museums, check out **Harvard Collections** (Holyoke Center, 1350 Mass Ave, Cambridge, 617-496-0700). This store, though independent of the Harvard Museums, reflects the mission of each institution. While the store doesn't sell holiday-specific gifts, you'll find a plethora of treasures in this hands-on environment, such as bamboo pens ($2.50), delicious-smelling soaps ($2), a brass gong ($60), and mini Japanese teapots ($26). ■

Sarah Schell can be reached at sarahalcott@yahoo.com

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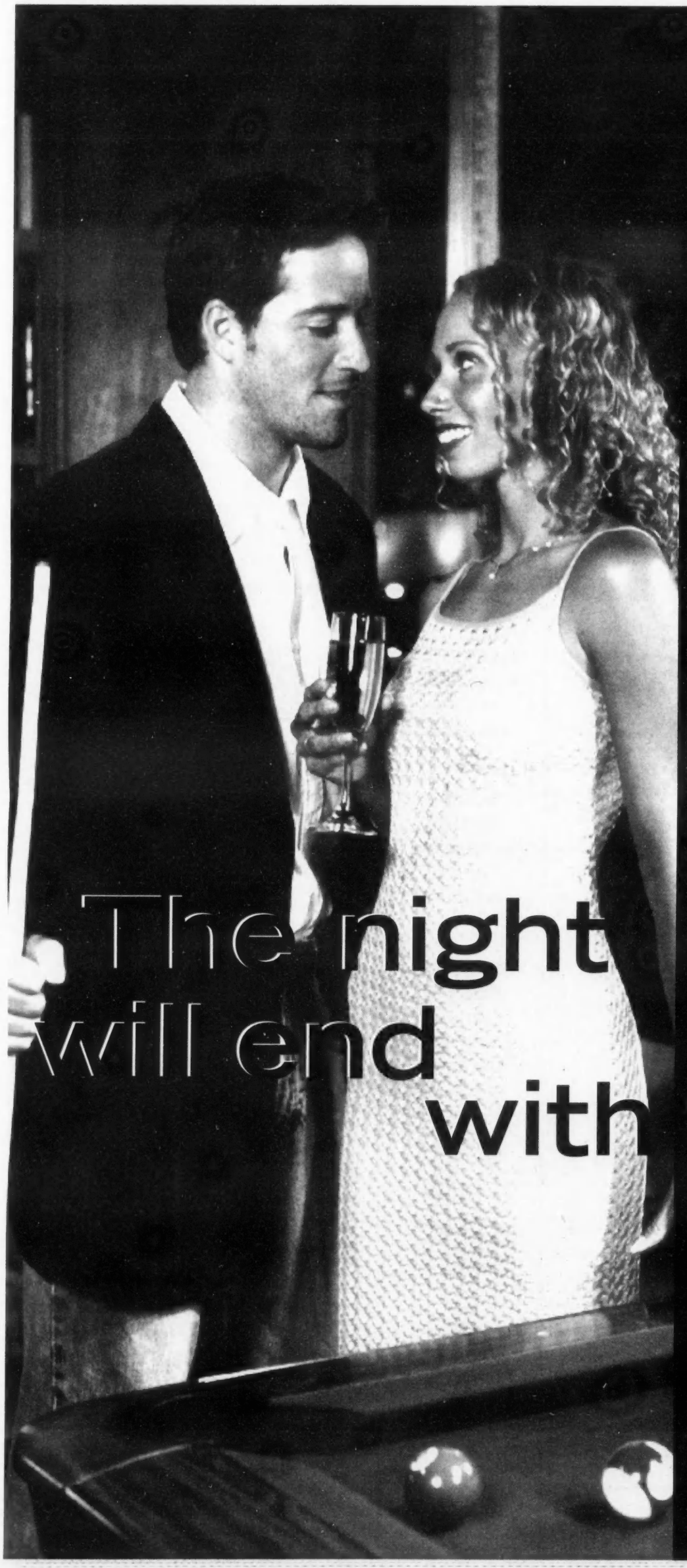

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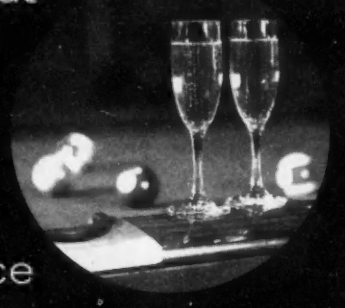

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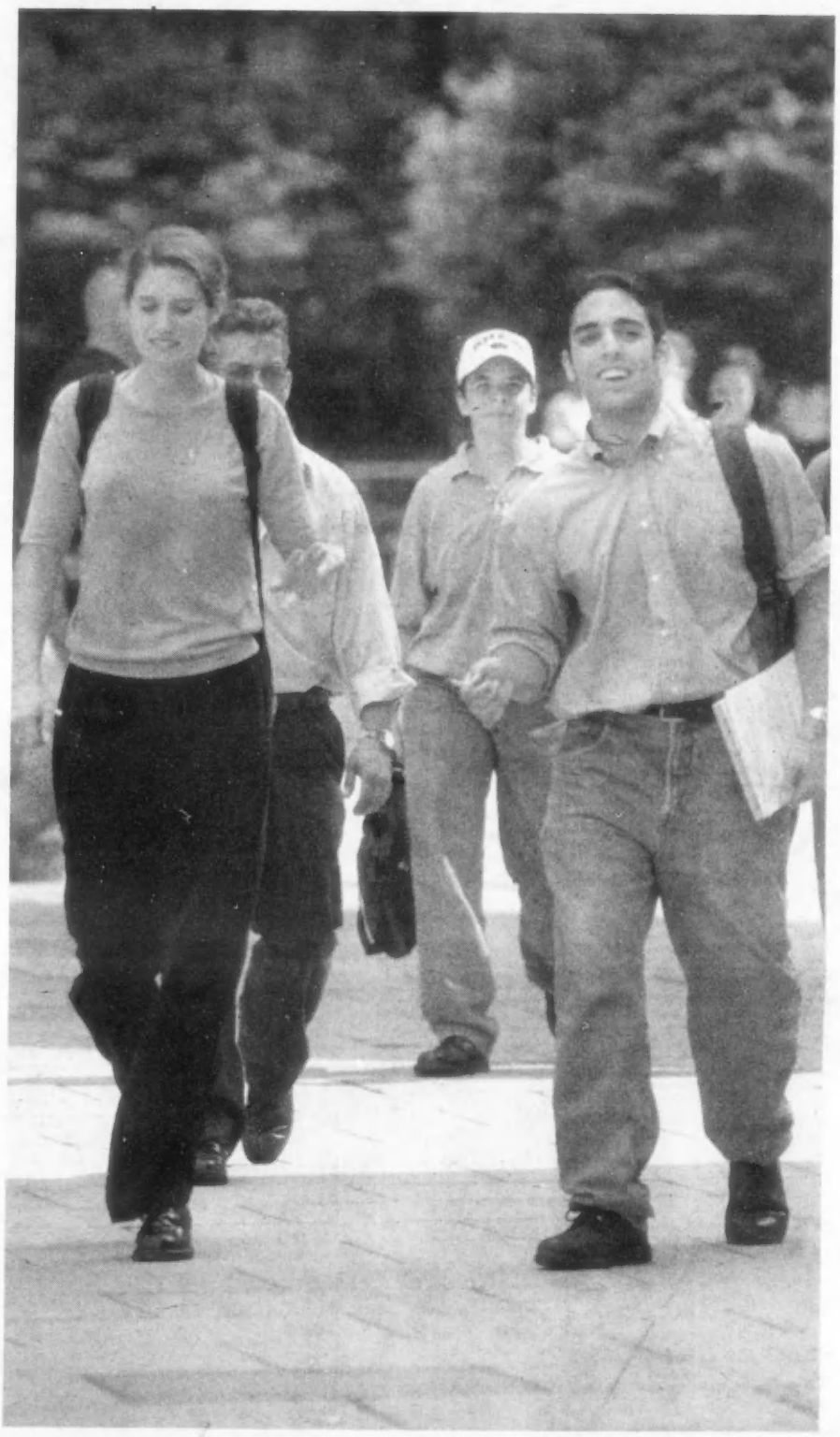

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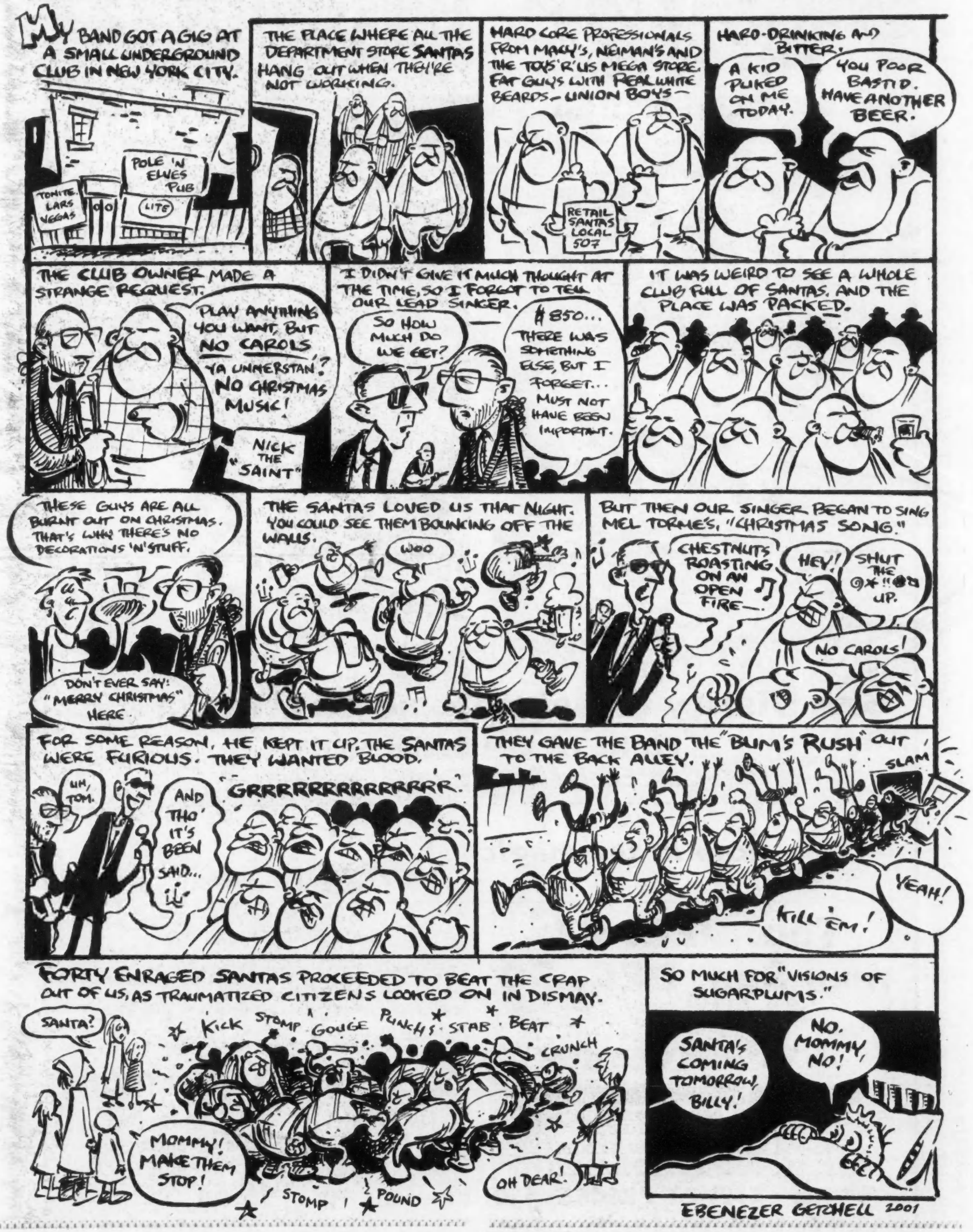
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THE PLACE WHERE ALL THE DEPARTMENT STORE SANTAS HANG OUT WHEN THEY'RE NOT WORKING.
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RETAIL SANTAS LOCAL 507
HARD-DRINKING AND BITTER.
A KID PUKED ON ME TODAY.
YOU POOR BASTID. HAVE ANOTHER BEER.
THE CLUB OWNER MADE A STRANGE REQUEST.
PLAY ANYTHING YOU WANT, BUT NO CAROLS YA UNNERSTAN'? NO CHRISTMAS MUSIC!
NICK THE "SAINT"
I DIDN'T GIVE IT MUCH THOUGHT AT THE TIME, SO I FORGOT TO TELL OUR LEAD SINGER.
SO HOW MUCH DO WE GET?
#850... THERE WAS SOMETHING ELSE, BUT I FORGET... MUST NOT HAVE BEEN IMPORTANT.
IT WAS WEIRD TO SEE A WHOLE CLUB FULL OF SANTAS, AND THE PLACE WAS PACKED.
THESE GUYS ARE ALL BURNT OUT ON CHRISTMAS. THAT'S WHY THERE'S NO DECORATIONS 'N' STUFF.
DON'T EVER SAY: "MERRY CHRISTMAS" HERE.
THE SANTAS LOVED US THAT NIGHT. YOU COULD SEE THEM BOUNCING OFF THE WALLS.
WOO
BUT THEN OUR SINGER BEGAN TO SING MEL TORME'S, "CHRISTMAS SONG."
CHESTNUTS ROASTING ON AN OPEN FIRE—
HEY!
SHUT THE @*!!#□ UP.
NO CAROLS!
FOR SOME REASON, HE KEPT IT UP. THE SANTAS WERE FURIOUS. THEY WANTED BLOOD.
UH, TOM.
AND THO' IT'S BEEN SAID...
GRRRRRRRRRRRRRR.
THEY GAVE THE BAND THE "BUM'S RUSH" OUT TO THE BACK ALLEY.
SLAM
YEAH!
KILL 'EM!
FORTY ENRAGED SANTAS PROCEEDED TO BEAT THE CRAP OUT OF US, AS TRAUMATIZED CITIZENS LOOKED ON IN DISMAY.
SANTA?
KICK STOMP GOUGE PUNCH STAB BEAT CRUNCH
MOMMY! MAKE THEM STOP!
STOMP POUND
OH DEAR!
SO MUCH FOR "VISIONS OF SUGARPLUMS."
SANTA'S COMING TOMORROW, BILLY!
NO, MOMMY, NO!
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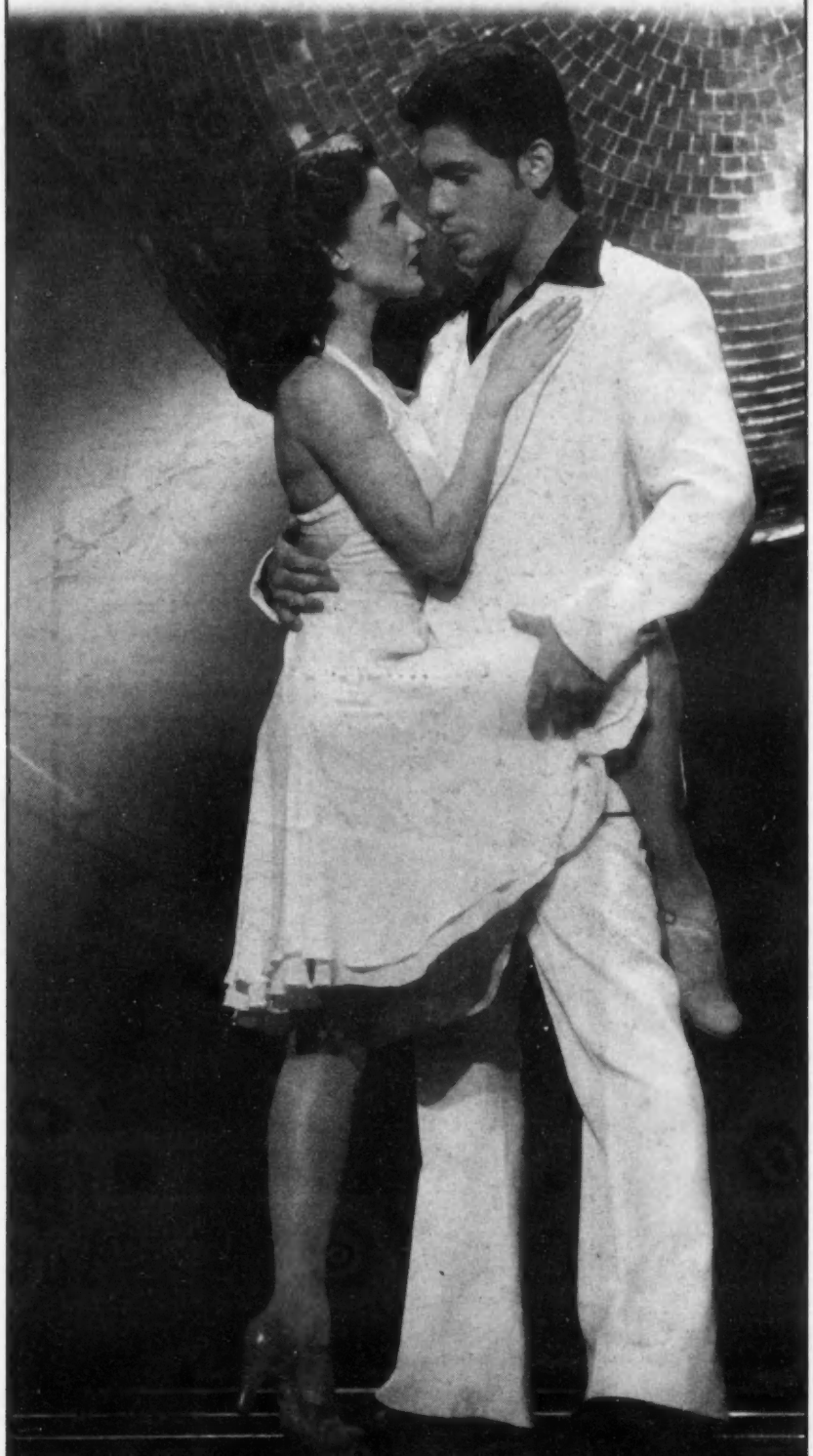

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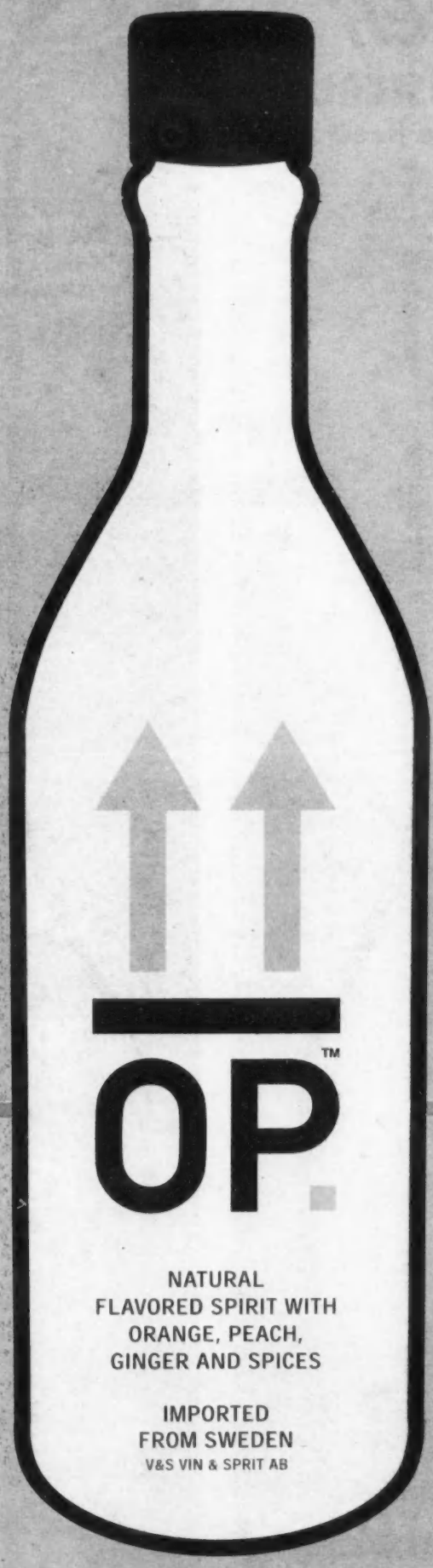

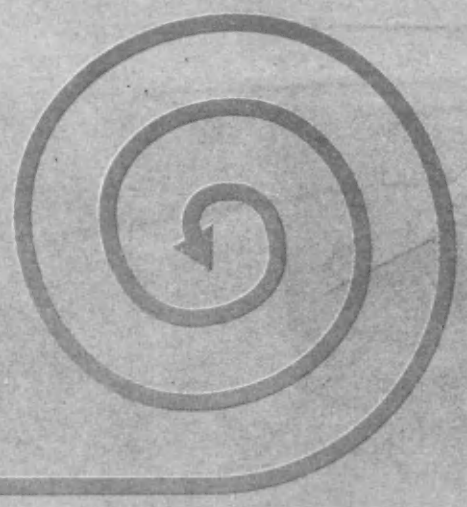

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SCULLERS JAZZ CLUB

DOUBLE TREE GUEST SUITES
STORROW DRIVE AT THE MASS PIKE EAST

CELEBRATE NEW YEAR'S EVE

AT THE DOUBLETREE GUEST SUITES – BOSTON IN SCULLERS JAZZ CLUB FEATURING

GATO BARBIERI

THE EARLY PARTY $239.00 per couple
Sculler's Jazz Club Dinner/Show package
- Four course Gourmet Dinner in the Boathouse Grille Restaurant
- Reservations from 5:30pm–6:30pm
- Scullers Jazz Club Show featuring Gato Barbieri at 8pm

(tax and gratuity is included)

THE LATE PARTY $299.00 per couple
Sculler's Jazz Club Dinner/Show package
- Five course Gourmet Dinner in the Boathouse Grille Restaurant
- Reservations from 8:30pm–9:30pm
- Scullers Jazz Club Show featuring Gato Barbieri at 11pm
- Hats and Noisemakers
- Champagne toast at midnight

(tax and gratuity is included)

AND STAY THE NIGHT...
For an additional $79

You will receive a premium 2-room suite for one night, a wonderful New Year's Day Brunch, and a basket full of goodies when you arrive*

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*Room tax and overnight parking is NOT included in the dinner/show/stay package

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december

CHUCK LOEB with special guest Kim Waters
Fri 28 Show $18, Dinner & Show $51
Sat 29 Show $21, Dinner & Show $54
This exciting guitarist, writer, producer and Shanachie recording artist brings his high power group in with the dynamic alto and soprano sax of Kim Waters adding even more fuel to the fire.

GATO BARBIERI
Sun 30 Show $25, Dinner & Show $38

january

NORAH JONES Blue Note Records Sneak Preview
Thur 3 Show $10, Dinner & Show $43
Singer, songwriter, pianist with a distinctive honey and smoke voice, debuts with her group. She crosses many musical boundaries.

THE MOWTOWN EXPRESS
Fri 4 Show $12, Dinner & Show $48
Featuring Frank Wilkins and Wannetta Jackson... one of Boston's favorite groups that stirs up the audience with their great delivery of the music of Motown.

DAN HICKS AND HIS HOT LICKS Reunion
Tues 8 Show $15, Dinner & Show $51
"Where's The Money," "How Can I Miss You When You Won't Go Away," "I Scare Myself"... Dan's sardonic wit delivered in a blend of jumpin' jazz and western swing-pop.

THE MOUTIN REUNION QUARTET Dreyfus CD Release Special
Wed 9
These famous French brothers, Francois on drums and Louis on bass, team up with Sylvain Beuf on sax and Baptiste Trotignon on piano, to play some fascinating jazz.

KENDRICK OLIVER & THE NEW LIFE JAZZ ORCHESTRA WITH SPECIAL GUEST KEVIN MAHOGANY
Fri 11 Show $20, Dinner & Show $53
This spirited swinging big band teams up with singer Kevin Mahogany to celebrate the Count Basie-Joe Williams music.

SAI GHOSE TRIO One Show 8pm
Wed 16
Pianist Sai Ghose leads his trio, which features Jerry Wilfong on bass, and Mike Connors on drums, on a contemporary whirlwind of originals and standards. It's great straight ahead jazz.

KENDRA SHANK
Thur 17 Show $15, Dinner & Show $48
This vocalist whose crystal pure tone and powerful musicianship have won her rave notices. Her trio which is on her "Reflections" CD features Frank Kimbrough, piano-Dean Johnson, bass-Tony Moreno, drums.

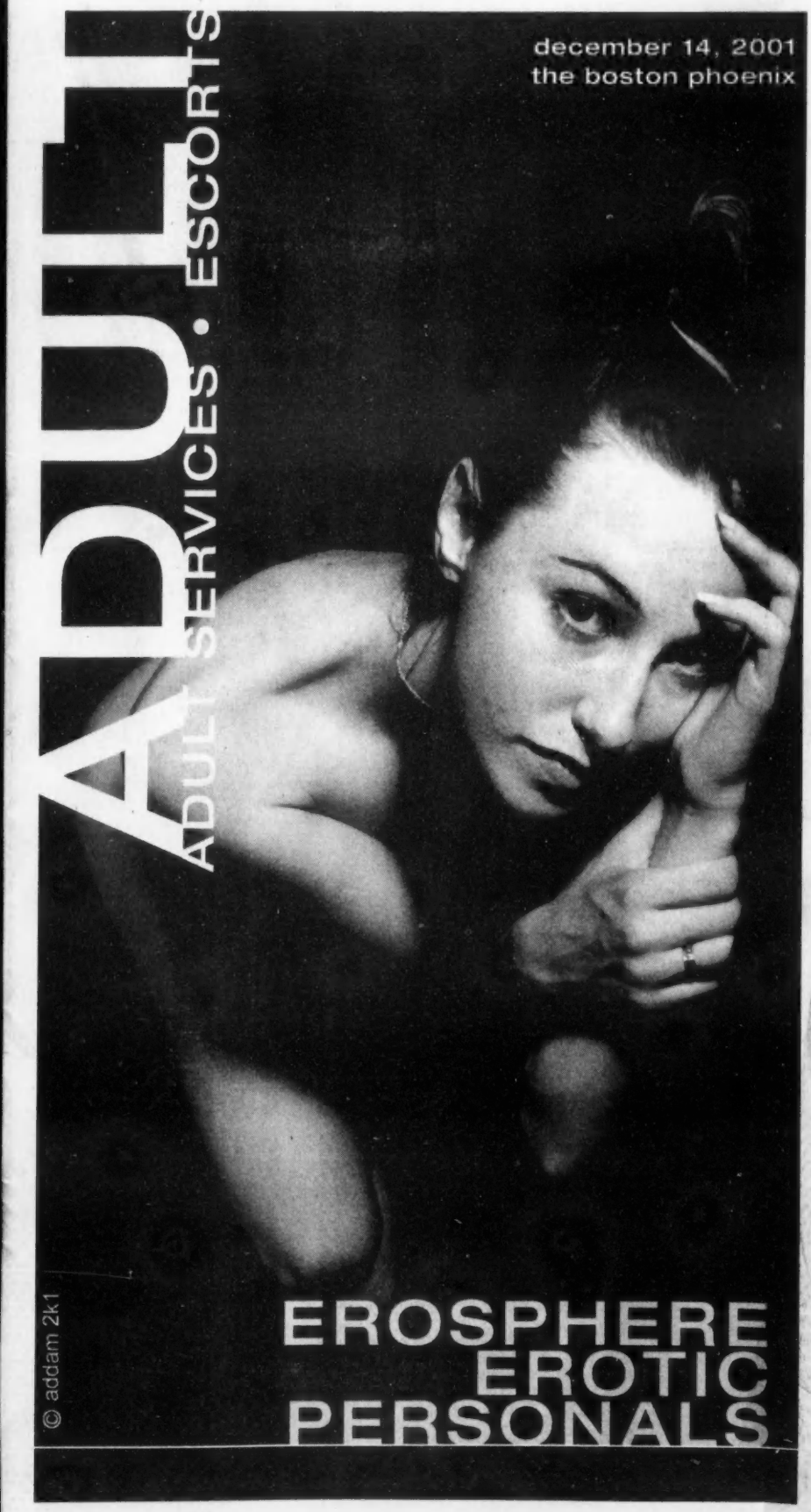
THE CYRUS CHESTNUT TRIO With special guest Gary Bartz
Fri 18 Show $20, Dinner & Show $53
Sat 19 Show $20, Dinner & Show $53
This dynamic pianist who has a great new CD out on Atlantic records called "Soul Food" did his apprenticeship with Betty Carter, Wynton Marsalis, and Terrence Blanchard.

TANIA MARIA
Wed 23 Show $18, Dinner & Show $51
Thur 24 Show $18, Dinner & Show $51
This Brazilian pianist, singer and her high energy group return for another exciting performance after a several year hiatus.

JOHN PIZZARELLI TRIO Featuring Bay Kennedy and Martin Pizzarelli
Fri 25 Show $22, Dinner & Show $55
Sat 26 Show $22, Dinner & Show $55
Guitarist, singer and consumate performer is back for another "tour de force" aided by awesome piano of Ray and the strong bass work of brother Martin.

THE BIG & PHAT JAZZ ORCHESTRA Special Guest Shawnn Monteiro
Tue 29 & Wed 30 - Live Recording
This should be a great swinging affair with this big band hauling out a whole new repertoire for this two day recording event.

BILL CHARLAP TRIO
Thur 31 Show $15, Dinner & Show $48
This Blueinote recording artist is in that emerging to greatness category. He has a distinctive style and knows what melody is all about.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A MAN TO SHARE

SWF still searching for that special woman or couple with straight male to give me an occasional rest from my insatiable, handsome, intelligent boyfriend. We are clean, discrete, and live in Southeastern Mass. ☎8963 (exp: 1/24/02)

ADVENTURE?

Attached Spanish/g/f, prof, safe, sane, discrete, 28, sweet, attractive, iso g/f feminine, attractive, discrete/honest. Wanna be pampered and be adventurous? Can you handle this? ☎9152 (exp 01/03/02)

ALWAYS RIGHT

Dominating and curvaceous blonde. 5'8", 21, intense blue eyes, seeks smart, sweet, funny guy 20-30 who is into role-playing, SM/BD, body worship and general kinky fun. Non-smoker. D/D free, please. ☎9397 (exp: 01/03/02)

ARE YOU CURIOUS?

I am an attractive Single, bi-white female, 24, looking to meet another WF who is looking to explore new lands. You should be smart, fun, attractive, in your 20's. Not experienced ok. Also I'm not looking for anything too serious. Please no couples. ☎8077 (exp:06/21)

ARE YOU STRONG ENOUGH TO BE MY LADY?

35 years wise, sexy, funny and caring BiF in search of a special BiF!! Are you up for some fun, wild adventure? If you are, then here I am waiting for your call. I am looking for some special lady that would want to be showered in love, lust and adventure. I would like to share my life and love with you if you're out there. ☎8629 (exp: 1/10/02)

Attractive & sensuous Bi-female, 30's, seeking same to aid in satisfying her 2 wild stallions. Discretion is assured. Let's exchange photos first and then meet for a drink. ☎8975 (exp: 1/10/02)

Classy lady. Seeks gentleman for pleasure of all kinds. ☎9448 (exp 1/11)

CURIOUS?

Attached bi-curious female 43, 5'4", open, seeks F 30-50 for weekend fun. Clean, discrete, very open-minded and adventurous. ☎9156 (exp: 01/03/02)

DELIRIOUS & MYSTERIOUS

Lenore seeking her Roman Dirge. Long-legged, slender female, 21, brown/brown, 5'7", 130 lbs., seeking curvaceous female/muscular male, 20-30, with imagination, willing to experiment with role playing fetish, dom/sub and body-worship. Long hair a plus. ☎8563 (exp: 1/10/02)

EXPLORING EROTICISM

Kinky, passionate, slender green-eyed female, 5'11" w/beautiful breasts, seeks sexy adventures with a sensual, erotic, curvaceous female 20-30. Non-smoker, drug/disease free. Let's explore SM/BD, exhibitionism, fetish, spanking. ☎8543 (exp: 1/10/02)

FIRST TIME

Feminine white female, 26 bi-curious & curvy non smoker very clean 5'7" 130sh vety active & fit Always reading these ad's but never took the plunge, I'm seeking a white female 21-31 to make that 1st call with or with out. ☎8400 (exp: 01/03/02)

Fit, attractive, Feminine looking for first experience with same. You be experienced or not, slim, fun! Love to talk...waiting! ☎8469 (exp 1/24/02)

GIRL TO GIRL

Hi! Very horny, I have been looking to meet just the perfect girl for various fun activities (shopping, fooling around, dancing, flirting...) I am fun, outgoing, attractive and smart, 23 year old girl; been dying to be seduced by a dominant woman. I live in Boston. ☎9139 (exp: 01/03/02)

LOVE TO BE IN LOVE

I'll remind you why you're a femme.Very attactive, sexually dominate gay, white F, 38, pretty, soft-butch. Seeking very feminine, shy, introverted woman, 25-45, who would like their world rocked and made happy. Qualities would include honesty, sincerity, high senuality, not a plain jane. For fun possible LTR. Will answer all. I'm experienced. ☎9437 (exp 01/15)

LUSCIOUS LICKER

Sensual, spontaneous, leggy female Sagittarius, brown/brown, 25, 5'3" seeking deliciously decadent woman or couple for SM/BD, cross-dressing, sub/sub and fetish fun. Must be trustworthy and drug/disease free. ☎8560 (exp: 1/10/02)

NAUGHTY & NICE

Sophisticated, erotic and a little dangerous slender female, 20's seeking male and female to worship my body. Interested in SM/BD, cross-dressing, spanking, role-playing. Hartford. ☎8558 (exp: 1/10/02)

PAMPER ME

SBF 115 lbs, wants finer things in life, and to be spoiled. Lets have fun. You treat me right, and I'll treat you right. ☎8265 (exp 01/04)

PANTY HEAVEN

Dress for pleasure under my persuasive guidance. Velvet gloved, iron fisted domina and friends seek your submission for slut training. Be taken. ☎7894 (exp: 1/24/02)

SECOND SUB

Female submissive slut seeks same for one or more evenings of negotiated play with Master and me. Complete discretion required and assured. Already belong to Master or Mistress? Great! Let's trade in kind. ☎8968 (exp: 01/03/02)

SECRETS OF THE JADE BEDCHAMBER

SWF, 27, Tiger ripe & intense, seeks Yellow Emperor to pair practice the nine postures. You are single, male, dedicated to self-improvement, disease-free. ☎8962 (exp: 1/24/02)

SEEKS BI-FEMALE SUBMISSIVE

To serve her mistress and master. Very attractive, bisexual female, 28, 5'3", 110lbs, long brown hair, very toned, seeks single, petite, slender, female, 20-30 who is open-minded and adventurous. Live-in position with the right chemistry. ☎9399 (exp: 01/03/02)

SENSUAL CREATURE

Seeks same. Very out-going, high-energy SWF, 35, 5'8", tousled blonde/big blue eyes, model looks/style without the attitude or anorexia, smart, sassy, knows where to go and how to have fun - seeks sexually compatible SWM 30-40 possessing good looks, sharp mind - someone confident, gregarious, easy-going but ambitious, sincere with a good sense of humor - who's up for exploring new places, parties and pleasures. I am real - you must be too. ☎9143 (exp: 1/10/02)

SEXY T.V.

Seeks selective singles for rendezvous. Satisfaction guaranteed. ☎9497 (exp: 01/11/02)

Shy attractive bi curious SWF, mid 30's brown hair/blue eyes, 5'9, 130lbs seeks fit attractive WF N/S, 25-40 for fun & exploration. No strings, no couples. ☎8993 (exp: 1/24/02)

SLAVE BOYS

Confused, yearning to be taught corrective behavior let go & give in to your superior. Sincere replies. ☎8824 (exp:1/24/02)

SWF, 41, enjoys dancing, dining out, WWF, and walk on the beach/blvd, car racing. Desires SWM, divorced, 40-49, for friendship and long-term relationship. ☎9210 (exp 01/17/02)

SWF, 42, branching out, looking to "experiment" with gentle white male, 30-40, casual only. Show me what I have been missing. ☎9497 (exp: 1/17/02)

THIS IS SO

Dominating Female in search of submissive. Flexible, trainable knows his role. Open to experimentation and capable of following his mistress' desires. ☎9141 (exp: 01/03/02)

TURN ME ON

Submissive blonde with green eyes. 36, seeks dominant, tall, SWM 30-40 who wishes to teach me the art of domination and submission. ☎8842 (exp: 1/17/02)

WILDLY SENSUAL

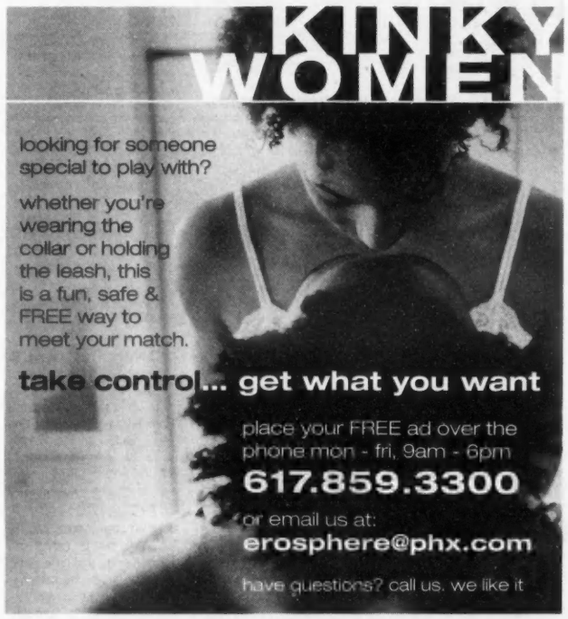
But romantic BBW. I am a 33 year old eclectic and curvaceous Boston woman seeking a sensual, romantic and balanced man 30-40 for a polyamorous, committed long-term relationship. ☎9137 (exp: 1/24/02)

2 SEXY

Let us show you things you've only dreamed of. We are two gorgeous ladies looking to have fun and share erotic times. ☎4077 (exp: 11/28/02)

DAYTIME DELIGHTS

Our husbands are at work and we're ready to play. Discreet businessmen needed to make our day. ☎5002 (exp: 11/28/02)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have questions? call us. we like it

EROTIC DANCER

Sexy, sensuous, gorgeous female looking for males, females or couples interested in a mind-blowing show. Please be discreet. ☎1522 (exp: 11/28/02)

ICE GODDESS

Beautiful, black ice goddess, do you have what it takes to make me melt? ☎5003 (exp: 11/28/02)

LONELY HOUSEWIFE

MF, 30, busty, tan with a great smile and open mind. Looking to fill void left by travelling husband. Searching for guys who will appreciate me after discreet rendezvous. Call me, you'll feel like a king. ☎2386 (exp: 11/28/02)

LOOKING

I am looking for you, sugar daddy, to show you amazing, seduction secrets, the abilty to make you feel like royalty. I like being spoiled and am not ashamed to admit it. ☎4352 (exp: 11/28/02)

MARRIED

Yes and I like the excitment I get from knowing I may get caught being naughty. Can you be discreet, can you get away for a little rendezvous? I'm waiting. ☎4353 (exp: 11/28/02)

RUSSIAN DELIGHT

I am sassy, classy and even a tad bit trashy. I know what you like, I know what you need; your wildest desires, I'll truly feed. ☎5000 (exp: 11/28/02)

SCHOOLTEACHER

Sexy schoolteacher has been a naughty girl and needs dominant, discreet businessman to put her back in line. ☎4998 (exp: 11/28/02)

SOUTHWESTERN FITNESS MODEL

Beautiful, former model, new to area. Is looking for an upscale gentleman who can appreciate the finer things in life. You won't be disappointed. ☎5759 (exp: 11/28/02)

STATUESQUE NUBIAN QUEEN

An invitation to my insight, they say the blacker the berry, the sweeter the juice, however, after you've tasted a mere drop of my intellect; I swear you will never wish to turn me loose. ☎4999 (exp: 11/28/02)

TASHARA

Baby got back and a whole lot more. I'm one hot momma for you to adore. ☎5004 (exp: 11/28/02)

BI-BI

Trim attractive bi-racial, Bi couple, would like to meet same. He white, 60's, she black, 40's. D/D free. Couples only please. ☎8991(exp 01/04)

COUPLES

And single women: Thought about swinging but not sure? Saturday evening dances and house parties. Comfortable, relaxed, lounge/dance atmosphere. No pressure- just terrific people. ☎5100 (exp: 03/14)

FREE ADULT PARTIES

Seeking friendly unpretentious couples, for regular parties in a relaxed casual setting in private home. ☎8258(exp 01/11)

HOLIDAY BASH

Married, WC, 40, seeks similar couple & 2-3 black men to explore wife's fantasies. Let's have some fun! ☎9447 (exp 1/11)

ON THE COVER

The photographs exhibited as this series of Erosphere covers are part of the larger body of works that comprise "Photo-Noir". They have not been created by commission, but have been selected from existing works as appropriate representations of the symbolic themes of the whole. The tones of the images have been slightly altered to suit print limitations. Here photography is an empathic medium where capturing the image is only part of the sacred act of creation. The final print is a balance of positive and negative space, the light, shadow, texture, and form that allow intuitive expressions to transcend the static image. "Photo-Noir" is the presentation of a vision that is untainted by commercial interests on the part of the artist, models, or publisher of works that are sensual, evocative, and meaningful. I am eternally grateful to my muses.

...addam...

Online idiom: **http://people.ne.mediaone.net/addambombb/index.html**

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To place your Erosphere Personal, call **617-859-3383** Monday - Friday 9 a.m.-6 p.m.

THE Phoenix ADULT PERSONALS

To listen or respond using your credit card, call **800-314-7958** Call costs $2.69/minute.

EXPLORE

Sexy, sultry, erotic, passionate, highly intelligent, phenomenally attractive, and selective couple, in their late 20's. She is a beautiful bisexual, brown hair/blue-eyed, curvaceous bombshell. 5'6" 130lbs; He is a gorgeous 6'4 dark-blonde hair/blue-eyed athletic hottie. She sexily pierced, both tastefully tatooed, both insatiable. We are seeking to entertain and excite a biF or couple with BiF for purely physical pleasure. Be curious, luscious, confident, sensual, intelligent, spontaneous, decadent rapturous, lustful, experimental, respectful, sane, fun, adventurous, and very attractive. Married is great, under 40, Boston. Wild Fantasies, open and straight-forward communication, mutual respect and admiration for all things beautiful-Have these, and we'll get along just fine. We are everything we claim to be, you be too. ☎8994 (exp: 1/17/02)

PARTY PEOPLE

Bi / Curious / Intrigued Experience the Lifestyles Hottest Party. ☎9158 (exp 01/03/02)

Think It'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's. ☎8464 (exp 01/04)

WHIPPED CREAM

Warm, caring couple, late 40's, seeks submissive female/male/couple for SM/BD, spanking, swapping, role-playing, exhibitionism & watersports. ☎9400 (exp: 01/03/02)

COUPLES PARTIES

House parties held weekends. Relaxed, non-pushy fun and entertaining. New, curious couples and single females welcome. Meet new, swinging friends this weekend. Call for information. ☎9313 (exp: 12/20)

FOR COUPLES

Adventurous 40ish MWC looking for female for first time threesome. Like to be kinky. Northern RI. ☎9381 (exp: 12/12)

AFFAIR? MM 56, bearded, practices Zen, meditation, PhD. Long lasting versatile lover looking for one woman for an affair. ☎9496 (exp: 01/17/02)

BEND OVER

Tall, caucasian M, 34, seeks exotic cutie to spank your hot, little bottom, also male/female role reversal, do me with a strap-on. LTR a possibility. ☎9442 (exp 1/4)

BiWM, 38, rugged and masculine seeks cute, tv friend for hot times and long-term friendship. ☎9155 (exp: 01/03/02)

DISTINGUISHED OLDER

Gentleman offering TLC and substantial rewards to a discrete single or married woman under 55 who would enjoy daytime intimacies. ☎9144 (exp: 3/14/02)

DOMINANT MALE

Dominant SWM desires a submissive, SF, 25+. I'm safe, smart, attractive and fun. You are a gentle, submissive woman who likes to be told what to do. Limits respected. HIV negative. ☎7331 (exp: 1/10/02)

FOOT FETISH

Outgoing, open-minded, DM, 45, 5'8", physically fit, caring, understanding, and energetic seeks dominant, demanding, feminine, open-minded and caring female 30-50 for dom/sub, cross-dressing, body worship and general kinky interludes. ☎9398 (exp: 01/03/02)

Good looking, adventurous, successful married man, in an open marriage, 35, seeks younger, pretty woman for good times, friendship, and erotic play. ☎9443 (exp 1/18)

GUYS SPANKED

by Dad, 48, over my knee, in your white t-shirt and athletic socks. ☎7513 (exp: 2/16)

Handsome, submissive, SWM, 35, seeks a female who enjoys facesitting, erotic butt smothering, etc. Age open. ☎8965 (exp: 01/11)

HAVE IT YOUR WAY

Handsome professional white male 43 seeks white female 20-50 with a very high libido to be your secret erotic playmate & lover. Call me & tell me what you seek. I am discreet intensely passionate non judgmental clean & totally disease free. ☎9157 exp:01/21/02

LOVE IN THE AFTERNOON

Very nice, successful gentleman wants to meet attractive women for afternoon fun. Must be healthy & discreet. ☎9439 (exp:01/04)

Married white male, 50, 5'8", blue eyes, brown hair, 225 pounds, well endowed, good lover. Seeks female for sexual relationship. Interests straight oral and anal. Open minded to any fetish or fantasy. Clean, sane, D&D free. Extremely discreet. ☎9438 (exp 03/01)

NORTH SHORE

SWM, 43, 5'6", Italian. Seeking submissive 25-45 WF, plus sizes welcome. ☎9441 (exp 01/04)

SEXY SLIM ATHLETIC MALE

SWM, 28 5'10, 160 lbs, blue eyes, seeks open minded, adventurous, art loving female for fun and good conversation, friends first. Explore your true nature. ☎9216 (exp: 3/15/02)

SWM, 40, attractive and educated, seeks, intelligent, adventurous, F whom enjoys sexy lingerie, cuddling, laughing, and weekend drives into the country. ☎9154 (exp: 01/03/02)

Tall, good-looking, fit, educated, MWM, 54, seeks warm, attractive, intelligent, woman as friend & occasional lover. ☎9217 (exp:01/11)

THIS CARPENTER'S DREAM

Submissive, white male seeks dominate female. Licencesed carpenter would like to exchange servitude for, well servitude. What about that project you've been thinking about? Asian a plus but not neccessary. ☎9444 (exp 1/11)

WELCOME MY BETTER HALF

Black adult male 5'4" age 60, in shape, Seeking the company of a black adult female for periodic weekly dinner dates,to determine compatibility. ☎9445 exp:01/17

WILD WOMAN

Very attractive WM, 5'11", 195 lbs, very fit, seeks 1 single female, 21-40, also very attractive and fit, to receive oral sex on regular casual basis. Boston/South Shore area. ☎9440 (exp: 01/18)

Couples and females sought by handsome SWM, 40's, trim, healthy, d/d free. For nights of erotic sexual pleasures. All calls answered. Call me now. ☎2029 (exp: 12/20)

FOOT ECSTASY!

M., 50 seeks women age 23-55 to Experience the incomparable sensuality of foot Massage, sole licking, and toe sucking. Strong yet Gentle hands delight in bringing you the incredible Feelings of delicious pleasure, deep relaxation, And yes, nearly unbearable ecstasy, too! ☎9183 (exp: 12/20)

I WANT MY OWN PET

Good looking, clean, secure white man looking for a clean, obedient, submissive, white hispanic pretty young female. Orally inclined who knows how to make a master happy. A novice, but willing to learn. I know you'll be glad you called. ☎9382 (exp: 12/12)

STRAIGHT MEN IN RI

Attractive straight acting gay male couple, early 30's and mid 30's, HIV negative, D&D free, we want to orally service straight attractive clean HIV negative males, 18-45. We are 100% discreet. Married or first time ok. No gay males. ☎9383 (exp: 12/20)

SUBMISSIVE FEMALE WANTED

SWM, 37 y/o, 6', 220 lbs., brown hair/blue eyes, who enjoys camping to opera, is seeking a SF who enjoys, B/D, S/M games. I am looking to have fun, but LTR with the right one. ☎4983 (exp: 12/20)

TAKE THE RIDE

SBM, 40+, affectionate, eye catching and charming. Seeks attractive upscale 30+ female. Curvy, fit and deliciously naughty. Let's get un/dressed up. ☎9178 (exp: 12/12)

WANTS TO PLAY UNDER COED'S DESK

Handsome ex model ivy grad executive, d/d free, MWM, ultra generous problem solver seeks slim, attractive coed for discreet fun under desk. ☎9184 (exp: 12/20)

A HELPING HAND

Have beers, watch XXX videos, while an attractive WM strokes you for pleasure. Worcester ☎7656 (exp:01/18)

Bi-Masculine Italian, 47, 6'1, 175 lbs. Seeks masculine male, cross dresser or TV for long-term relationship. ☎9207 (exp 01/17)

BIG DIG DUDES

Big Reward for Construction Worker or Biker who likes to smoke a good stogie on the throne. Extra large reward for a huge, tatooed, toughman. I am blue collar, 33, married bi, discrete and especially generous with big diggers in hefty steel toed boots. Give me 5 minutes. I guarantee it will be worth your time. ☎9138 (exp: 1/03/02)

GWM, 45, seeks clean, hung men, straight/gay/Bi, that enjoy receiving great oral. No reciprocation necessary. I have place. Mass South Shore area. ☎1090 (exp: 02/15)

POOL PLAYERS

Do you like to play pool? Are you pretty good at it? Do you want to get a lot better? I've taught a lot of players who ended up being really good (a number play tournaments now). If you're between 18 and 25, in shape, and open to oral servicing, you could become one of them. Check it out. ☎9218 (exp 12/28)

DAD SEEKS SON

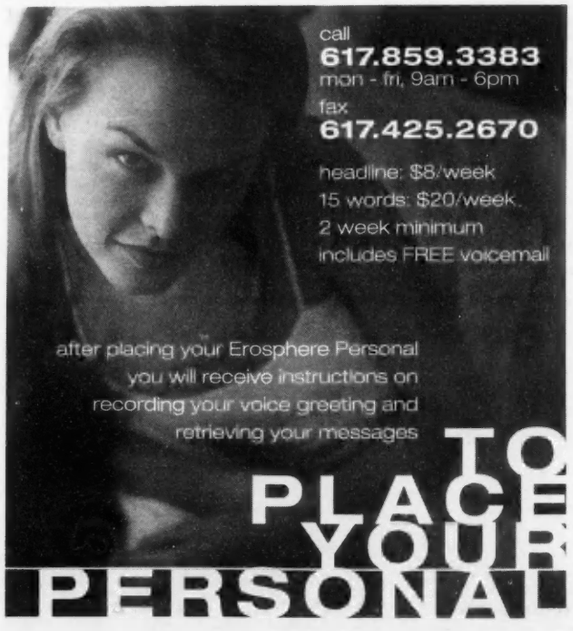
Providence area GWM 52 seeks nice guy under 25 for mutually rewarding relationship. ☎8682 (exp: 02/07)

GWM, mature, masculine, discreet, clean, Italian. ISO into lingerie. I'll dress you. Married a +. Disease free, no TV's, drugs, booze. Cum be my slave. ☎9378 (exp: 12/27)

Sexy long legged buxom TV seeks black, white, male, female, fems and couples. Into bra's, panties, heels and hose. Love to kiss, swallow and more. Have place Prov. ☎9380 (exp: 12/12)

SEXY PETITE TV

Cute sensual TV would like to meet adventurous, interesting, spontanious couples, females, and select males for exciting rendezvous. I'm more than a illusion. ☎9379 (exp: 12/27)



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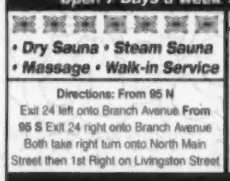

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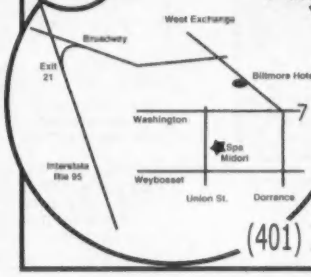

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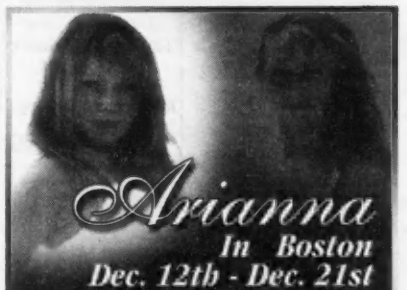

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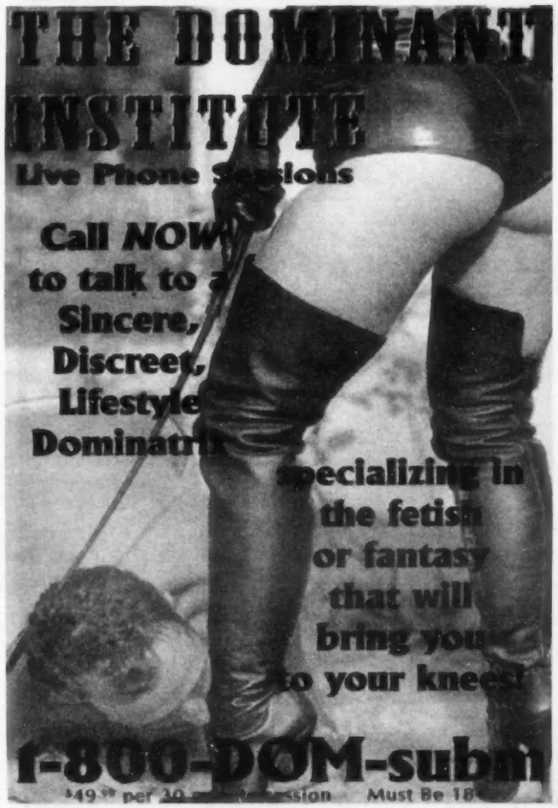

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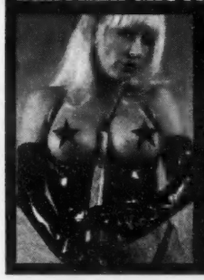

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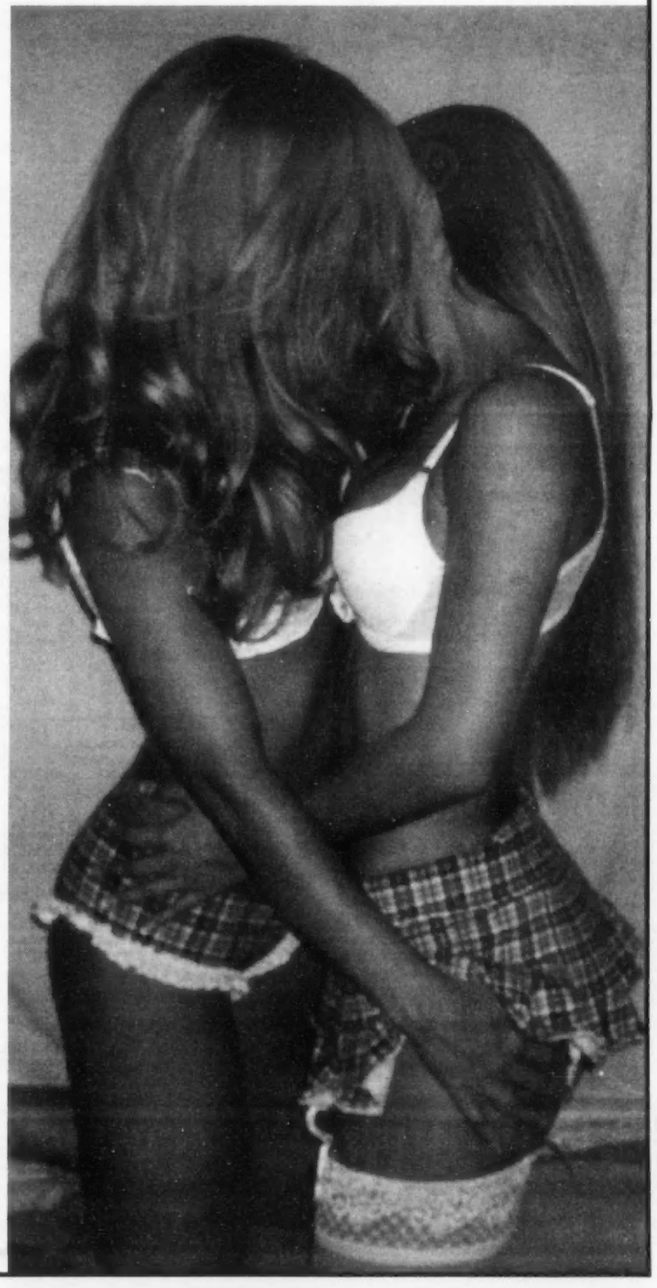

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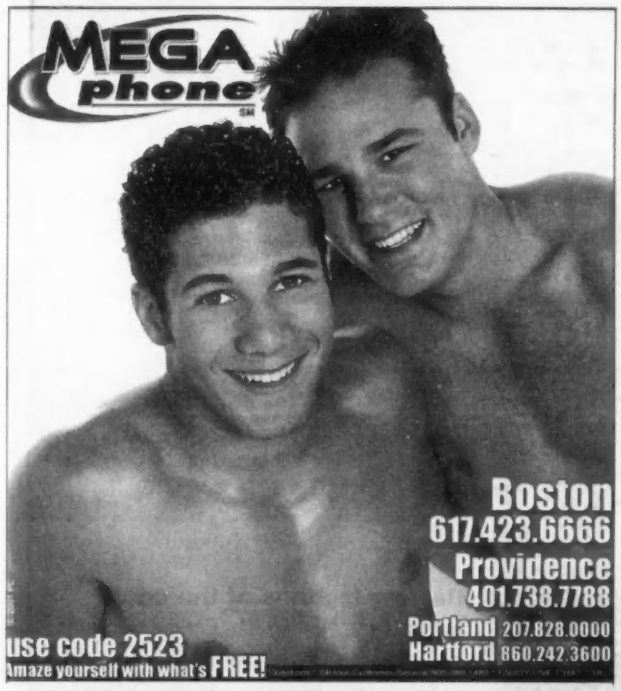

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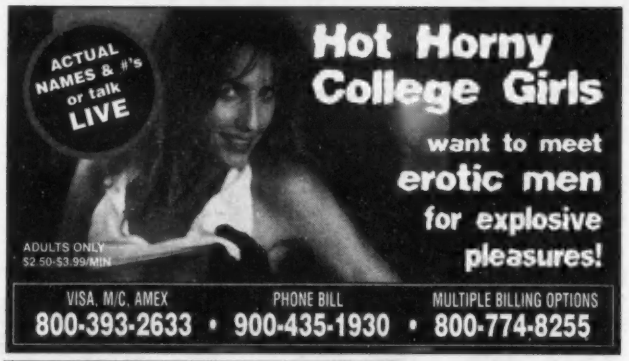

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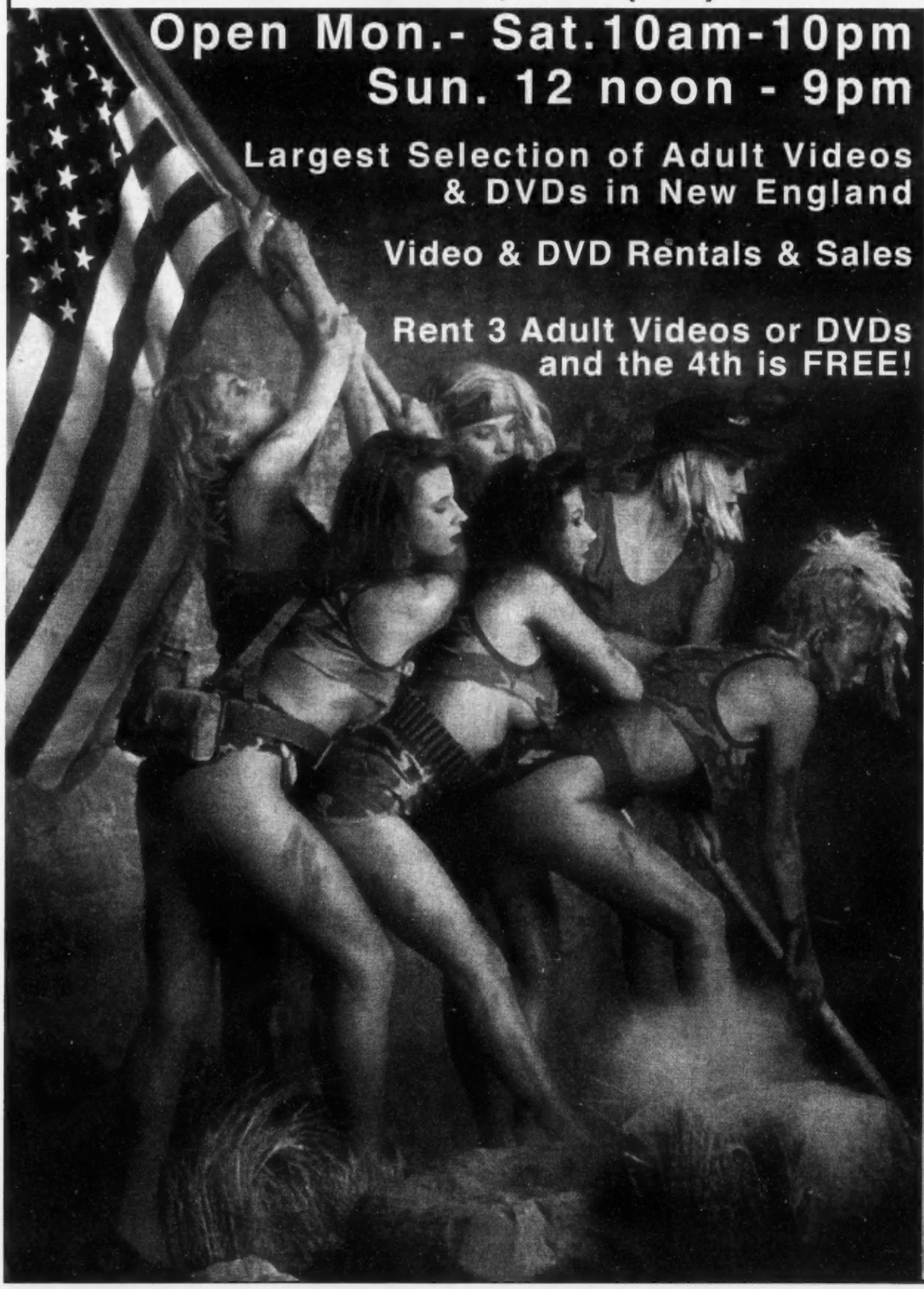

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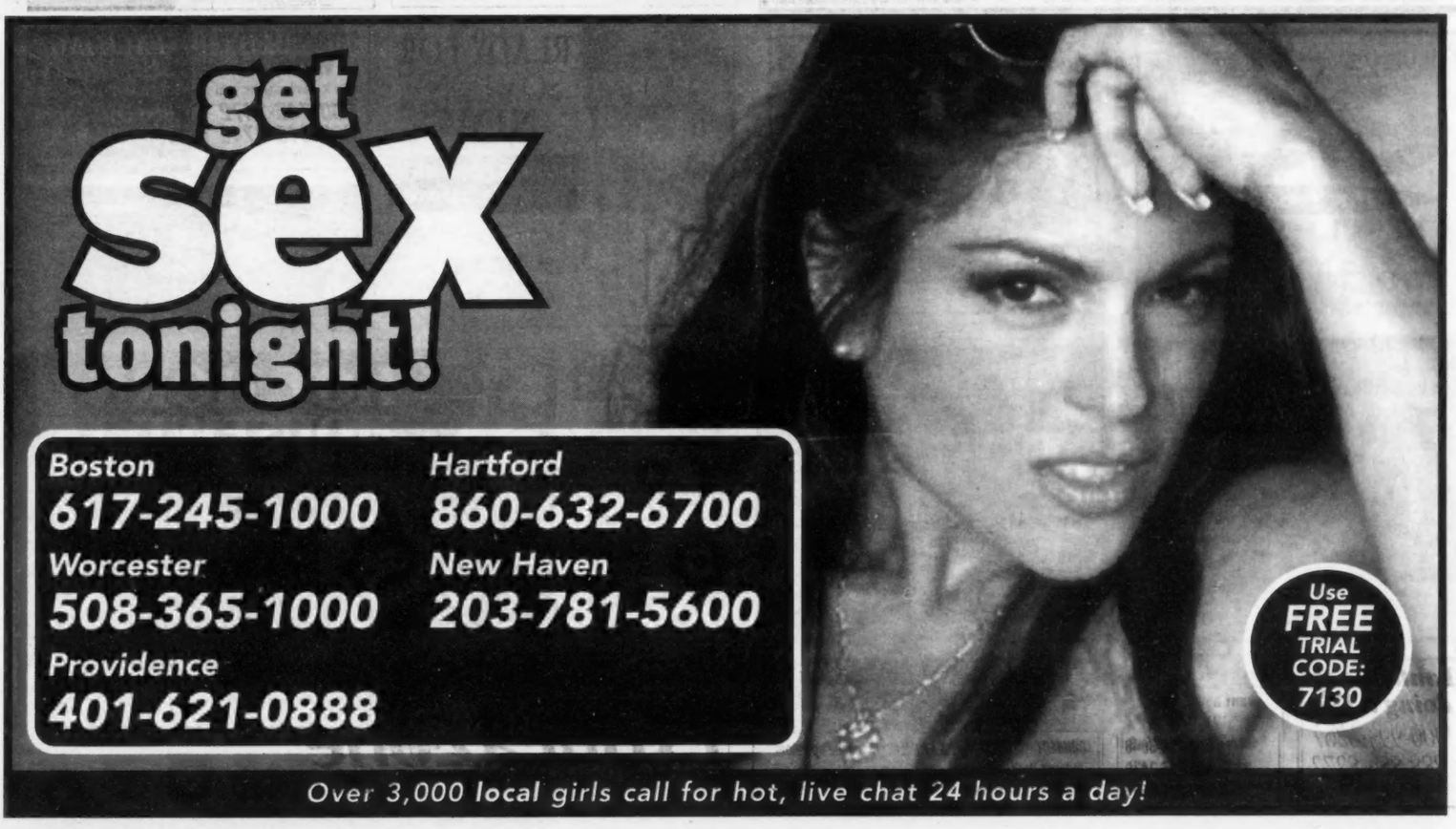
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EROSPHERE

THE Phoenix ADULT PERSONALS

here's a sneak peak of what's inside this week's issue...

A MAN TO SHARE

SWF still searching for that special woman or couple with straight male to give me an occasional rest from my insatiable, handsome, intelligent boyfriend. We are clean, discrete, and live in Southeastern Mass. ☎8963 (exp: 1/24/02)

GIRL TO GIRL

Hi! Very horny, I have been looking to meet just the perfect girl for various fun activities (shopping, fooling around, dancing, flirting...) I am fun, outgoing, attractive and smart, 23 year old girl; been dying to be seduced by a dominant woman. I live in Boston. ☎9139 (exp: 01/03/02)

LOVE TO BE IN LOVE

I'll remind you why you're a femme.Very attactive, sexually dominate gay, white F, 38, pretty, soft-butch. Seeking very feminine, shy, introverted woman, 25-45, who would like their world rocked and made happy. Qualities would include honesty, sincerity, high senuality, not a plain jane. For fun possible LTR. Will answer all. I'm experienced. ☎9437 (exp 01/15)

SECRETS OF THE JADE BEDCHAMBER

SWF, 27, Tiger ripe & intense, seeks Yellow Emperor to pair practice the nine postures. You are single, male, dedicated to self-improvement, disease-free. ☎8962 (exp: 1/24/02)

THIS IS SO

Dominating Female in search of submissive. Flexible, trainable knows his role. Open to experimentation and capable of following his mistress' desires. ☎9141 (exp: 01/03/02)

HOLIDAY BASH

Married, WC, 40, seeks similar couple & 2-3 black men to explore wife's fantasies. Let's have some fun! ☎9447 (exp 1/11)

PARTY PEOPLE

Bi / Curious / Intrigued Experience the Lifestyles Hottest Party. ☎9158 (exp 01/03/02)

Think It'd be sexy to see your wife be sexual? Think we'd enjoy sharing her? Would she enjoy double stimulation? Let's talk. Gentleman, 40's. ☎8464 (exp 01/04)

WHIPPED CREAM

Warm, caring couple, late 40's, seeks submissive female/male/ couple for SM/BD, spanking, swapping, role-playing, exhibitionism & watersports. ☎9400 (exp: 01/03/02)

COUPLES PARTIES

House parties held weekends. Relaxed, non-pushy fun and entertaining. New, curious couples and single females welcome. Meet new, swinging friends this weekend. Call for information. ☎9313 (exp: 12/20)

FOR COUPLES

Adventurous 40ish MWC looking for female for first time threesome. Like to be kinky. Northern RI. ☎9381 (exp: 12/12)

HAVE IT YOUR WAY

Handsome professional white male 43 seeks white female 20- 50 with a very high libido to be your secret erotic playmate & lover. Call me & tell me what you seek. I am discreet intensely passionate non judgmental clean & totally disease free. ☎9157 exp:01/21/02

SEXY SLIM ATHLETIC MALE

SWM, 28 5'10, 160 lbs, blue eyes, seeks open minded, adventurous, art loving female for fun and good conversation, friends first. Explore your true nature. ☎9216 (exp: 3/15/02)

THIS CARPENTER'S DREAM

Submissive, white male seeks dominate female. Licencesed carpenter would like to exchange servitude for, well servitude. What about that project you've been thinking about? Asian a plus but not neccessary. ☎9444 (exp 1/11)

WILD WOMAN

Very attractive WM, 5'11", 195 lbs, very fit, seeks 1 single female, 21-40, also very attractive and fit, to receive oral sex on regular casual basis. Boston/South Shore area. ☎9440 (exp: 01/18)

I WANT MY OWN PET

Good looking, clean, secure white man looking for a clean, obedient, submissive, white hispanic pretty young female. Orally inclined who knows how to make a master happy. A novice, but willing to learn. I know you'll be glad you called. ☎9382 (exp: 12/12)

To hear the voices behind these ads, call

617-976-7587 Call costs $2.69/minute. Must be 18+.